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PACIFIC COAST Musical Review

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CHICAGO GRAND OPERA COMPANY LOSES SIXTY THOUSAND DOLLARS IN SAN FRANCISCO

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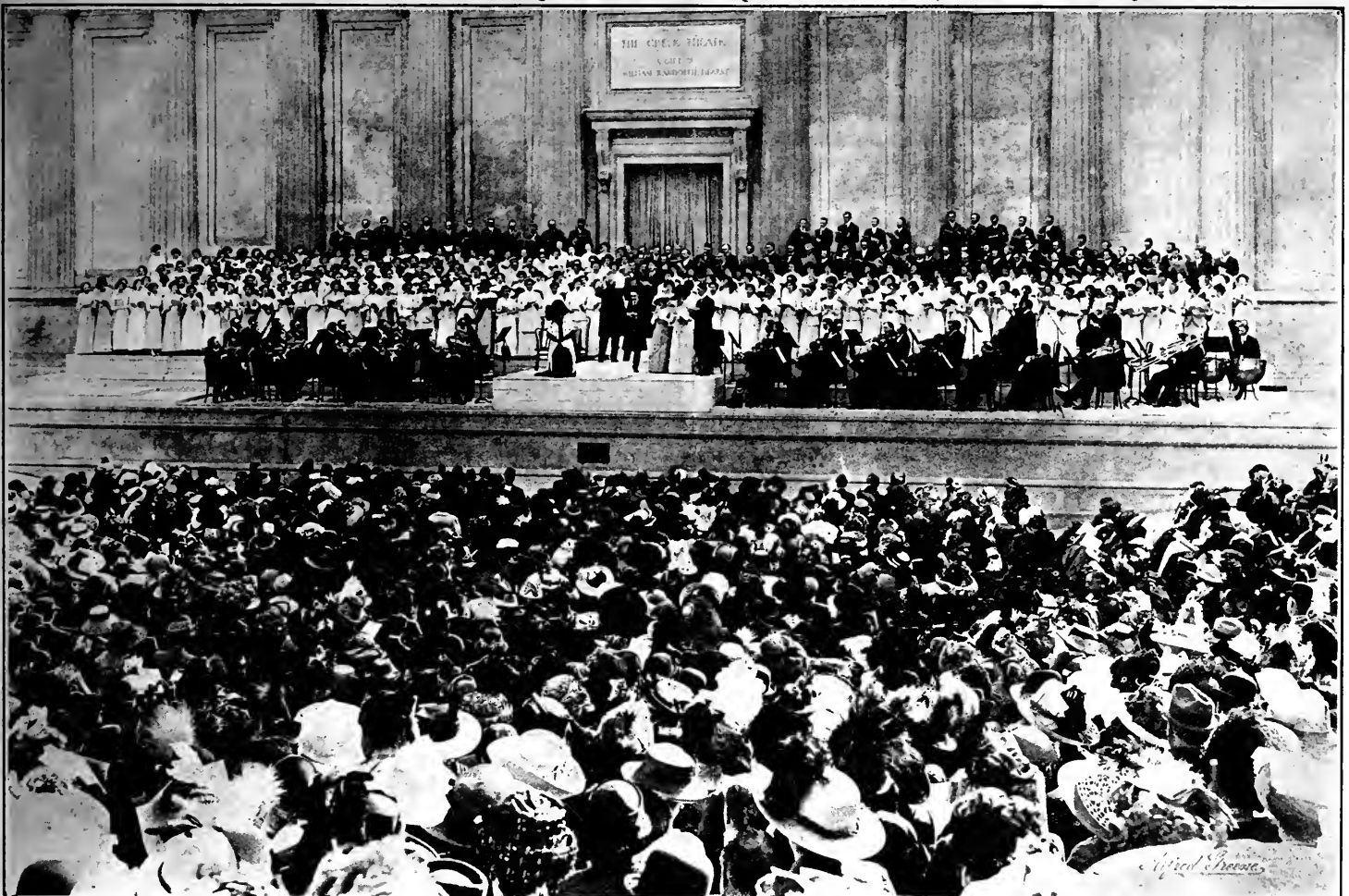
By ALFRED METZGER

While the Pacific Coast Musical Review has a great deal of sympathy for the Chicago Grand Opera Company in its unpleasant experience in San Francisco, we cannot admit the fact that the public of this city is altogether wrong in its attitude toward a company that has caused it so many disappointments. We would not have referred to this financial side of the engagement at this time had not Mr. Ulrich of the Chicago Grand Opera Company authorized certain statements in last Saturday's Examiner which seem to put the entire blame for the financial failure upon the shoulders of

We can not blame the public of San Francisco for not wanting to attend the performances of Rigoletto (with or without Ruffo), Cavalleria and Pagliacci (with or without Ruffo), Traviata or Lucia at six dollars a seat downstairs or three and two dollars a seat upstairs. The first and the latter two operas might be worthy of listening to at these prices if an unusually great coloratura soprano appears in them; but without a coloratura soprano of world-wide fame it is nothing short of insane to expect the public to pay such high prices for the same. Even the orchestra has not

been convinced that Ruffo was actually sick. And Mr. Ulrich in making the following statement to the Examiner has helped to strengthen the skepticism that prevailed: "Ruffo's sickness was a setback, but the demand for seats for Rigoletto, his greatest part, was so small that we should have lost heavily even if he had sung."

We personally believe that Titta Ruffo was really sick. The following letter was given to the press by



PAUL STEINDORFF DIRECTING ROSSINI'S STANAT MATER AT THE GREEK THEATRE ON GOOD FRIDAY, 1912
Tetrazzini Was the Star Soloist on That Occasion—This Performance Will be Given Again Next Friday With Yvonne de Treville and Other Artists as Soloists

the people of San Francisco. Mr. Ulrich argues excellently from his standpoint, and, mind you, we can not altogether absolve the San Francisco public from blame in not supporting at least some of the performances better than they have. While the argument about six dollars being considerable money for certain people may be sound, there is no excuse for the fact that the three and two dollar seats were not always taken. Such operas as Parsifal, Louise, Thais, Aida, Herodiade, Lohengrin, The Jewels of the Madonna, and Tosca should have been crowded to the doors, for the performances were as elegant and as thoroughly artistic as they can possibly be given. The first Parsifal performance was sufficiently well attended, but the second was a disgrace to the musical public of San Francisco; even the less expensive seats were not taken. The first performance of Thais was unsatisfactorily attended while the second was practically crowded. But the magnificent productions of Aida, Herodiade, Lohengrin, The Jewels of the Madonna and Tosca were sung before small houses. The attendance at Aida and Herodiade was disgracefully inadequate.

opportunity to reveal its beauties in these operas. Cavalleria Rusticana is out of the question when high prices are under discussion, and Pagliacci must have not only a great baritone, but a great tenor at the same time. Otto Marak, while an excellent artist, is not sufficiently great to demand the high prices. So it was not Ruffo's sickness that was the greatest setback to the opera season, but the manner in which Ruffo's sickness was announced that caused the trouble. People do not like to be permitted to spend money on taxi cabs, don their evening dresses, be allowed to come as far as the door of the theatre and then be informed by means of a sign that the very artist whom they wanted to hear was not going to appear. Such incidents create a resentment that is not easily forgotten, and, as we stated before, many regular opera goers, who might have come again, remained away after the first night's experience. Then the management substituting for Hamlet and Don Giovanni operas like Traviata and Lucia was the height of folly. In addition to all this, the public began to believe that Titta Ruffo was not sick at all, and, to this day, there is hardly anyone in San Francisco who can

the management, and, as we have not seen it published up to this time, we take this opportunity to print it:

Hotel St. Francis,
San Francisco, March 25, 1914.

To the Public of San Francisco:

It is with the deepest regret that I am obliged to inform the management of the Chicago Grand Opera Company, and, through them, the public of San Francisco, that I am not yet recovered sufficiently to make my appearance with the Chicago Grand Opera Company. After the disappointment of last week and placing myself under the care of Doctor Black, I had hoped and believed that I would be in a condition to sing this week in "Hamlet" and "Don Giovanni." The fates have ruled otherwise and I can only express to the public of San Francisco, to whom I have so long been looking forward to sing, my deepest regret at the disappointments I have caused and to thank the management for their patience and sympathy with me in my misfortune, for it is a real misfortune to me to leave San

(Continued on Page 3, Col. 1)

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THE OPERA SEASON.

(Continued from Page 1)

San Francisco without having once given this public an opportunity of seeing me in any of my roles. I hope, however, to return with the Chicago Grand Opera Company at some future date and submit my interpretations of well known roles to their discriminating judgment.

(signed) TITTA RUFFO.

What Mr. Ulrich says in answer to the suggestion that the succeeding performances would have been well attended had the opening performance been given with Ruffo is absolutely correct and in this case Mr. Ulrich's point is well taken. He says: "We might have done, I can't say. But the fact remains that of the whole series of operas we have given, only two have drawn good houses. There was a large audience to hear 'Parsifal' on Sunday, though by no means so large as we have had elsewhere, and you saw how the attendance shrank when the work was repeated on Thursday. Apart from 'Parsifal' the only other work which has had any respectable measure is 'Thais,' with Mary Garden."

* * *

The article containing Mr. Ulrich's statement concludes as follows:

"People suggest that you are giving six-dollar opera with three-dollar principals," it is objected. "That is not true," said the manager, emphatically. "We bring Garden and Ruffo. How many more artists of that caliber do you think the Metropolitan Opera Company has, or the Boston Opera Company? Haven't we brought you Julia Claussen, the finest contralto in the country? Didn't Minnie Salzmann-Stevens sing Kundry on Sunday? Have we not Dufranne and Huberdeau and Pose, with Carolina White and a whole galaxy of stars of the younger generation? Then there are the chorus and the orchestra, and look at the mise en scene. It may be that the well-to-do have been hard hit by business troubles and the misfortunes of the city. But it is a poor showing for a city like San Francisco to have only one subscriber for a box for the whole season. However, I am not complaining; I am only trying to make it clear that, with such patronage, we cannot afford to come again."

* * *

Now the first part of this statement is really absurd. To even compare the reputation of the principals of the Chicago Company with that of the Metropolitan Company is unconvincing. A friend of the writer's, just returned from New York, visited the Metropolitan Opera House and witnessed a performance of Aida with Caruso, Amato, Galski and Louise Homer. The price was \$5 a seat. Now, as to world-wide reputation, we know that the Chicago Grand Opera Company could not have presented such a cast. Titta Ruffo did not sing and Mary Garden was the only artist that could possibly be ranked with the cast just mentioned. It is true that every artist presented by the Chicago Opera Company was first class, but the reputation was missing, and also the glitter of a famous name. When a San Franciscan pays \$6 a seat he wants the best in the world, and we are inclined to believe that he is entitled to it.

The Farewell Performances.

Owing to a vital change in the repertoire there is not much to say of the five last performances of the season. Traviata was given on Wednesday evening with Zepilli in the role of Violetta. This excellent artist revealed a pure lyric soprano voice, ringing in timbre and pure in intonation. The colorature work was not as facile as it might have been, but altogether she proved a very satisfactory artist. The other roles were fairly well sustained but not sufficiently pronounced to demand special attention, except Giovanni Polese, who sang the part of Germont most effectively. The second performance of Parsifal was not as well attended as the first, but the cast was fully as competent, and practically the same as on the first performance. The only change was in the role of Kundry, which, on this occasion, was interpreted by Julia Claussen, instead of Minnie Salzmann-Stevens. We were somewhat disappointed in Miss Claussen as she was not in her usual artistic mood. Her Kundry was vocally and musically exceedingly fine, but there was some confidence and assurance lacking which Madame Stevens possessed. Under more favorable conditions Mme. Claussen would no doubt have been superior. Her Ortrud in Lohengrin remained undimmed.

Friday evening Lucia was substituted for Don Giovanni, as Traviata was put in the place of Hamlet on Wednesday; both changes were ill-advised from a business standpoint, and consequently both performances were poorly attended. Florence Macbeth sang the role of Lucia in an exceedingly tasteful manner; especially fine was the mad scene. However, the young artist was not in as good condition as on the first night, her voice

lacking that ringing timbre which was noticed before. Nevertheless, she justly received enthusiastic applause. Minnie Egner did splendidly in the role of Aïssa, singing with good taste and "liquid" voice. Giorgini's Edgardo lacked in force and vocal assurance. Giovanni Polese sang the role of Ashton delightfully. Emilio Venturini as Arturo and Palmiro Aleotti as Normanno filled in the minor roles with more than usual artistry. On Saturday afternoon Thais was repeated with the same cast as on the first occasion, except that Edmond Warnery sang Nicias and Louise Berat Albine. The general excellence of the performance was the same. The farewell performance was Madame Butterfly at popular prices, namely, from \$3 down to \$1. That the theatre was not packed to the doors was surely a shame. It was one of the very finest performances of the season. Zepilli in the title role was superb. It is difficult to imagine a better interpretation of this role. Up to this time Miss Zepilli's portrayal of the role remains our favorite one. Her voice rang out true and bell-like. Her phrasing was decidedly poetic and musicianly. Her acting was impressively realistic and never overdone. In short, it was an ideal performance. Margaret Keyes as Suzuki was also thoroughly artistic and in every way delightful. Emilio Venturini sang the role of Pinkerton very satisfactorily, and Francesco Frederici as Sharpless also gave a completely expert version of the role. Minnie Egner, Francesco Daddi, Vittorio Trevisan, Desire Defrere and Constantin Nicolay completed a very excellent cast. The orchestra, under the direction of Giuseppe Surani, was at its very best, and the mounting was as usual picturesque and thoroughly complete in detail. It was a performance that will long be remembered by those who attended. And so the season closed with the record of an artistic triumph from beginning to end and a financial failure which is very regrettable.

YVONNE DE TREVILLE TO SING IN STABAT MATER.

The world-famous colorature soprano, Yvonne de Treville, has been engaged to sing the exacting soprano role in Rossini's "Stabat Mater," which will again be produced in conjunction with the Fourth Annual Sacred Concert, on Good Friday, April 10th, at the Greek Theatre of the University of California in Berkeley. This concert and the performance of the Rossini work are annual events which draw the attention of musical folk the world over to the big amphitheatre in Berkeley and which help in placing California in the front rank musically. Director Paul Steindorff, under whose guidance the yearly festival is arranged, has had some notable soloists to interpret the lyrical semi-sacred music, notably Tetrazzini, Helen Stanley, Vicarino, etc., but none will fit better into the role than Mme. de Treville, whose delightful voice and art have charmed audiences throughout the country. This will be Mme. de Treville's only appearance in any of the bay cities, and she will render a group of songs in the concert part of the program, in addition to singing the "Inflammatus" and the other soprano arias in the cantata. Miss Fernanda Pratt, a contralto who is rapidly forging her way to the front, and who will some day occupy a prominent place among the world's singers, will render the contralto arias, while Thos. C. Barr, a young tenor with a long list of achievements in Europe, although American by birth, will be the tenor, and Chas. F. Robinson, a local favorite, will be the basso. A big chorus of two hundred voices will attend to the chorale. These singers are in constant rehearsal, being the chosen members of the Berkeley Oratorio Society, the Treble Clef Club and the choral clubs of San Francisco and Oakland. Director Paul Steindorff will have the same splendid orchestra of sixty musicians that distinguished themselves last year in the rendition of this work. The orchestral numbers will include Beethoven's Leonore overture, the Prelude, Fugue and Choral of J. S. Bach, arranged for orchestra by Albert, and other works. Miss Pratt will sing the Agnes Dei of Bizet, accompanied by the young composer-pianist, Uda Waldrop, and Miss de Treville's concert numbers will be announced in due time. Mr. Steindorff expects to eclipse all productions of the "Stabat Mater" that have ever been given in California. Tickets will be on sale next Monday morning at the usual Berkeley box offices of the Greek Theatre and at Sherman, Clay & Co.'s in San Francisco and Oakland.

MISCHA ELMAN.

Manager Greenbaum will resume his musical season at the Columbia Theater on Sunday afternoon, April 26, when he will present that sensational Russian violin virtuoso, Mischa Elman, who, at the age of twenty-three, is acknowledged one of the greatest masters of his instrument the world has ever known. With Elman will come that admirable pianist and accompanist, Percy Kahn, who will have an opportunity of displaying his skill as an ensemble player as well as accompanist. Among the interesting works promised by Elman are the rarely heard Concerto by Goldmark, the always welcome Concerto in B minor by Saint-Saens, Sonatas for violin and piano by Beethoven and Mozart, Auer's transcriptions of Schumann's Vogel als Prophet, a Chopin Nocturne and Kreisler's transcription of an old Aubade Provencale by Couperin. Elman will give his second and last concert on Sunday afternoon, May 3, and mail orders for these concerts may now be sent to Will. L. Greenbaum at either Sherman, Clay & Co.'s or Kohler & Chase's.

SCHOENBERG QUARTET BY FLONZALEYS.

It has been finally decided to give our music lovers an opportunity of hearing the work of that great "futurist" in music, Arnold Schoenberg, that has been creating such wide discussion in the East, the Quartet in D minor, Op. 7. Some of the critics simply rave over its beauties and marvelous interest and others frankly admit they do not even understand it. The Flonzaley Quartet has been most careful not to include this work

in most of the cities but consider that the musical standing of San Francisco is such that the work ought to be heard here. Another novelty these artists will introduce here is the Suite for violin and violoncello, Op. 109, by Emanuel Moor, which will be played by Alfred Pochon and Iwan d'Archembeau. The last-named artist will play the Suite in C major for 'cello alone at one of the concerts. Mr. Greenbaum promises that the Flonzaley programs will be the most interesting offerings heard in this city for many seasons.

MORE TRUTH THAN POETRY.

The following little poem from one of our exchanges sounds pretty good at this time of the year and its publication here may cause some gratifying inspirations among our many readers:

Kindly Mail Check.

How dear to our heart is the steady subscriber
 Who pays in advance at the birth of each year,
 Who lays down the money and does it quite gladly,
 And casts 'round the office a halo of cheer.
 He never says, 'Stop it; I can not afford it,
 I'm getting more papers than now I can read.'
 But always says, 'Send it; our people all like it—
 In fact we all think it a help and a need.'
 How welcome his check when it reaches our sanctum,
 How it makes our pulse throb; how it makes our hearts dance.

We outwardly thank him; we inwardly bless him—
 The steady subscriber who pays in advance.

SHORT ITEMS OF INTEREST.

The San Francisco Musical Club devoted its last meeting to modern composers. The following is the program: Petite Suite (eight hands) (Debussy), Arabesque (Debussy), Mrs. Edward E. Ware, Miss Estelle Southworth, Miss Sarah A. Wafer, Mrs. Horatio F. Still; Le Moulin (Pierne), La Pluie (Dalcroze), Recit et Air de Lia, Extrait de L'Enfant Prodigue (Debussy), Miss Florence Warden, Miss Florence Hyde at the piano; Scherzo, Op. 39 (Saint-Saens), Miss Elizabeth Simpson, Mrs. Guy S. Millberry; Sonnet d'Amour (Thome), Pastorale (Bizet), L'Amour (Godard), Miss Emilie Lancel, Miss Beatrice Clifford at the piano; Nell (Faure), Mandoline (Debussy), La Princesse au Jardin (Bagge), 'L'oiseau bleu' (Dalcroze), Mrs. Frank J. Williams, Miss Eveleth Brooks at the piano. Sonata for piano and violoncello, in B minor (Boellmann), Miss Ada Clement, Mr. Arthur Weiss.

* * *

The 1914 Bethlehem Bach Festival will take place at Packer Memorial Church, Lehigh University, South Bethlehem, Pa., on Friday, May 29th and Saturday, May 30th. There will be two sessions each day, namely, on Friday at 4 o'clock in the afternoon and eight o'clock in the evening and on Saturday at two o'clock in the afternoon and five o'clock. There will be ample time, after the second session on Saturday to take trains to all points East and West. The Bach Choir consists of two hundred voices, soloists, orchestra and organ. Program books will be issued containing the text of each work. The books will be on sale at the church. No other program will be issued. As in former festivals, the audience is requested to rise and sing the chorales, the music of which is printed in the program books. Inquiries as to hotels and boarding houses should be addressed to the General Bureau of Information, the A. C. Huff Music Store, 57 South Main Street, Bethlehem, Pa. The course tickets are \$8.00, \$6.00 and \$4.00; single tickets, \$2.00, \$1.50 and \$1.00 per session. The sale of tickets to founders and guarantors extends from April 13th to April 29th. The general sale of course tickets opens Thursday, April 30th, at 9 A. M. The sale of single tickets opens Thursday, May 21st. Address A. C. Huff Music Store, 58 South Main Street, Bethlehem, Pa. Tickets will be on sale at the Church only after 9 A. M. on both days of the festival. Orders for tickets should be accompanied by postal money order, express order, New York or Philadelphia draft. Addressed stamped envelope should accompany the order if tickets are to be mailed to purchasers.

* * *

Arthur Shattuck, the American pianist, will return to the United States for a tour under the management of Haensel and Jones of Aeolian Hall, New York City, during the season of 1914-15. It is two years since this eminent artist has visited his native land, most of which time has been spent in travel and concert work in the old world. The recent European engagements of Mr. Shattuck include six cities of Holland: The Hague, Amsterdam, Arnhem, Nymegen, Wrecht and Rotterdam. The London recital of Mr. Shattuck was a success in every way and the daily newspaper critics were unanimous in the declaration that he is one of the really great pianists of the present day.

* * *

Arthur Shattuck, the American pianist, who will tour the United States and Canada during the season of 1914-15 under the management of Haensel and Jones of Aeolian Hall, New York City, believes in giving compositions of the younger generation of composers. Says Mr. Shattuck: "Why not give the modern, and, above all, the younger generation of composers a chance to be heard? There is always a rising generation. There is always a youthful world. The aged are mowed down and sealed up in clay while above the bound there tramp forever and forever the battalions of youth. The spirit of youth is as immortal as death. The world is no older than its rising generation. In seasonal changes, which we register on calendars, winter presses upon the footsteps of spring, but in life spring—which is youth—presses forever on the footsteps of winter. It is to the rising generation that the world must always look. I am perfectly willing to put Schumann, Chopin or Schubert on my programmes but I do not consider it a crime to occasionally replace the Beethoven Sonata with a Sonata by Glazounow or the Chopin group with a few novelties."

MORE PRAISE FOR MISS KEMBLE.

Redfern Mason in the San Francisco Examiner Gives Extended Review of Lecture Recital of Franz Schrecker's "Der Ferne Klang."

Did you ever hear of Franz Schreker? Frankly, I never did. But we live and learn. Miss Margaret Kemble, who is a musician with the gift of pleasant speech and has a mind stored with lore about composers with whom the generality of folks are as yet unacquainted, gave a talk about him at the home of Mrs. Eleanor Martin on Tuesday afternoon. Allowing for the amiable trait which leads us to take every unknown composer for a master, it must be conceded that Miss Kemble made out a good case for her hero. She took Schreker's opera, "Der Ferne Klang," told its story, explained its symbolism, dwelt on the character of the music, and left her hearers with a keen desire to hear the opera for themselves. In this task she was assisted by Miss Esther Deininger, graduate of the Royal College of Music, Munich—a helpmate who proved herself helpmeet. It is not every pianist who can take a complicated opera score and reduce the tangled skein to pianistic rhyme and reason. This, however, Miss Deininger can do, and her reading of "Der Ferne Klang" makes me wish that she and Miss Kemble might conspire together to give an exposition of some of the Strauss operas.

What is the "Far-Off-Knell," if that expression will serve as a translation of "Der Ferne Klang"? It is the sound which reverberates in the ears of young idealists and makes them forsake the present good for the ever-to-be-longed-for. Fritz has his Greta and they love each other, and if he knew his bliss he would stay with her in their German village, but he leaves her, and when, after a fruitless quest, he returns, the witch of evil circumstance has driven his sweetheart to the Venice of illusions. Greta has become one who, while she ministers to the baser passions of man, preserves in her mind the longing for the man who, had he remained, might have saved both from tragedy. The twain meet; but Fritz is not yet wise unto forgiveness. The truth that "to understand all is to forgive all" is beyond him. Not till he has striven to realize himself in art, failed, and found himself a broken man, does sorrow open his eyes. Then the "Far-Off-Knell" sounds more sweetly than ever before and he dies in the arms of his beloved one.

The story is a De Mussetish idyll swathed in Teutonic music. Miss Kemble pointed out how Schreker had made use of the Leit-motif, not in the visiting card method of Wagner's imitators, but in a permeating fashion of his own. The "Klang" is harp music full of longing and vague beauty. There is representative music also for Greta and her lover and for the Witch. Realism enters in when the innkeeper and Greta's father play bows for the girl's hand. The Venetian scene combines the atmosphere of the casino and the deeper passions of the soul. On Tuesday, at the home of Mrs. Rudolph Spreckels, Miss Kemble gave a reading of Gustave Charpentier's "Julien," which has just been given its first American performance. Miss Deininger again illuminated Miss Kemble's words at the piano.

PACIFIC CONSERVATORY MUSICALE.

Second Lecture Concert in the Course of Appreciation of Chamber Music Draws Large and Enthusiastic Audience to San Jose Institution.

Clarence Urmey, in San Jose Mercury-Herald, March 17.

A large audience assembled last evening in the auditorium of the College of the Pacific, the occasion being the second of the Chamber Music concerts. Dean Warren D. Allen, lecturer and pianist, was assisted in the instrumental numbers by Nathan J. Landsberger, first violin; Raymond Bemis, second violin; Joseph Halameck, viola, and Jan Kalas, violoncello. A quartet of singers—Miss Nella Rogers, mezzo-soprano; Mrs. Esther Houk Allen, contralto; Chester Herold, tenor, and Lowell Redfield, barytone—gave a number of Scotch and Irish selections, with accompaniment of the string quartet.

Dean Allen prefaced the musical program with an interesting talk on the relation of the classical to the romantic, dwelling particularly on the part which imagination plays in all creative art. Classical form appeals more to the reason, the romantic form more to the emotions. The development of romantic chamber music was traced as an outgrowth and departure from the elementary and scientific modes, and a resaultance of music which appealed more to the emotional side of the performers and listener. Human interest, mystery, and imagination were named as factors in the romantic school. Mozart, Bach, and Haydn are brilliant representatives of the classical form; Beethoven, Schubert, and Schumann represent the best in the realm of romantic chamber music.

The musical program opened with the scherzo from the "Trío in B flat, opus 97" (Beethoven), for piano, violin, and 'cello, followed by the andante and minuet in B flat (Schubert), for string quartet. These were delightfully played and gave great pleasure. A set of eleven songs of folk-lore tunes, arranged by Beethoven, was a novel concert number, the varied selections being strongly contrasted, and with the accompaniment of piano, violin, and 'cello, making an extremely unconventional number, which was a fine blending of gay melodies and rustic poetry of the heart-appeal order. All the singers were in good voice, the solos were encoored some of them several times, and the concerted numbers were very smoothly rendered.

Miss Rogers gave "O Might I But My Patrick Love;" Mrs. Allen sang "Faithful Johnnie" and "Bonnie Laddie, Highland Laddie;" Mr. Herold's solo was entitled "Enchantress Farewell," and Mr. Redfield sang two numbers, "The Soldier," highly reminiscent of "The Harp That Once Thro' Tara's Halls," and "The Pulse of an Irishman," a good selection for the eve of Saint Patrick's day. There were two duos for tenor and barytone, "Farewell Bliss," a tender old-fashioned duet of "Juniata" style, and a virile hunting air, "The Chase of the

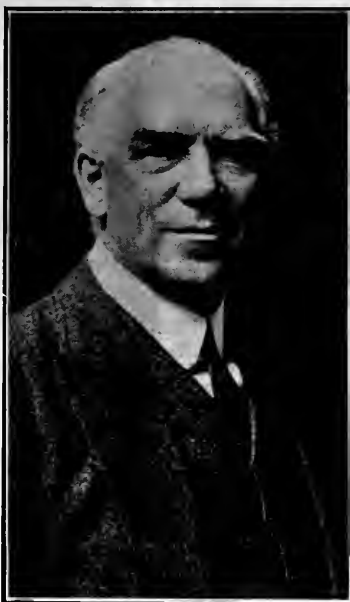
Wolf." Two trios, "Ye Shepherds" and "Charlie Is My Darling," were sparkling bits of vocalization, and a quartet, "Duncan Gray," made a fine ending. The concluding number was the quartet in E flat, opus 47 (Schumann), for piano, violin, viola, and 'cello. There were four strongly contrasted movements—sostenuto, scherzo, andante cantabile, and finale, and the players succeeded in giving to all a brilliant and colorful interpretation.

The third Lecture Concert will be given on Monday, April 13th. The numbers rendered will be by modern composers and will include the new Quintet by Herman Perlet. The composer of this beautiful work will be present in person at the concert.

ALEXANDER STEWART'S CLASS LECTURES.

Director of the California Institute of Musical Art Will Give a Series of Twenty Class Lectures Upon the History of Violin Literature.

The California Institute of Musical Art of Oakland announces a series of twenty class lectures by Alexander Stewart upon the history of violin literature. In these lectures the history of violin playing will be traced through the compositions of the violinist-composers, showing the development of violin technic from the early beginning of the art to the present time. The following compositions are among those which will be played in illustration of the lectures: Vitali, Chaconne; Corelli, La Folia, Sonata for two violins; Lully, Menuet; Veracini, Menuet; Locatelli, Le Tambour Trianon; Tartini, Variations on a Theme by Corelli, Sonata in G minor; Pugnani, Menuetto; Nardini, Sonata in D; Fiorillo, Etudes; Campagnoli, Etudes; Viotti, Concerto No. 22; Paganini, Sonata in E minor; Bazzini, Concerto Militaire, Grand Etude; Rode, Seventh Concerto, Ca-



DAVID BISPHAM

The Great American Baritone Who Will Sing at the Orpheum on Sunday, April 12

prices; Kreutzer, Concerto No. 13; Spohr, Concerto No. 8; David, Andante and Scherzo, Capriccioso. The later composers—Ernst, Wilhelm, Vieuxtemps, Wieniawski, Sauret, Sarasate, Hubay, and many others, will be represented by various compositions.

Mr. Stewart's pupils, Thomas Woodcock and Robert Rourke, will assist in the illustrations of the lectures. These lectures will not be merely biographical, but will be in the nature of a critical study of the violin compositions of each period of the history of the art. While the course is intended primarily for students of the California Institute of Musical Art, others who may be interested will be eligible to admittance upon payment of a moderate fee. Vocalists, pianists, as well as violinists, and any who are interested in the serious study of the art of music will find this course interesting and profitable. Any information regarding the course may be had upon application to either Edward B. Jordan, Secretary of the California Institute of Musical Art, or of Mr. Stewart personally. Address, Maple Hall Building, 1414 Webster St., Oakland.

The 362d recital of the Sacramento Saturday Club took place at the Tuesday Club House on Saturday afternoon, February 28th. The following program was thoroughly enjoyed: Thome—Passacaille, op. 37, Gavotte et Musette, op. 109, Mrs. Frank King, Miss Zuelettia Geery; Schumann—An den Sonnenschein, op. 36, No. 4. Volksliedchen, op. 51, No. 4; Homer—Dearest; Gilberte—Forever and a Day, Mrs. Clyde H. Brand, Mrs. Lauren W. Ripley at the piano; Gounod—Nella calma d'un bel sogno (Romeo e Giulietta, Miss Alda McBride; Chopin—Scherzo, B minor, op. 20, Mrs. Rollo Boom; Verdi—La donna e mobile (Rigoletto), Mr. Albert W. Barber; Bond—A Little Pink Rose, Woodman—An Open Secret, Mrs. William A. Friend; Miss Zuelettia Geery at the piano.

Miss Louisa Konstadt, contralto, pupil of Mme. M. Tromboni, sang at the annual concert of the Corona Club, at Sorosis Club Hall, on Thursday, February 26th. She made an excellent impression by reason of her fine voice and her unquestionably good training. Miss Gertrude Postel, another pupil of Madame Tromboni, sang with much success at the recent meeting of the Pacific Musical Society.

CARUSO AND RUFFO SING TOGETHER.

One of the Most Notable Musical Achievements of the Year is the Beautiful Record of These Two World Famous Artists.

The present musical season seems to be one of great combinations, and the public appears to fully appreciate the big things that are offered. First the Melba-Kubelik tour of the country created a sensation; then came the joint concerts of Tetravini and Ruffo; and now a duet by Caruso and Ruffo—an exclusive Victor achievement. And, by the way, all of these five great artists make records exclusively for the Victor. To hear the great tenor of the New York Metropolitan Opera Company and the great baritone of the Philadelphia-Chicago Opera Company sing together is one of the things that is possible only on the Victor, and that alone makes interesting the number which appears in the new list of Victor Records for March. But the duet itself is a wonderful one, among the most striking numbers of Verdi's opera of Otello, and Caruso and Ruffo sing the highly dramatic aria as it has probably never been sung before.

Ruffo also presents two superb solos—a noble rendition of a Thais number, and a beautiful air from Meyerbeer's Dinorah. A newcomer in the Victor ranks is Giovanni Martinelli, a young Italian tenor who made a notable success at the Metropolitan Opera House this season, and he sings "Rudolph's Narrative" from Boheme, and a Tosca air with much richness of voice and warmth of style. Alma Gluck gives a delightful rendition of the lovely and appealing "Berceuse" from Jocelyn, and also sings "The Swallows," lavishing on it some of her most beautiful notes. John McCormack gives the good old hymn, "Nearer, My God, to Thee," with reverence and lovely expression; Emilio de Gogorza sings that popular Spanish song, "La Paloma," with its fascinating rhythm and melody of simple beauty; and that veteran pianist, Vladimir de Pachmann, plays a Chopin "Nocturne" in his usual flawless style, giving this lovely melody a most sympathetic reading.

Victor Herbert's Orchestra gives two attractive medleys from two of his newest and best operettas, Sweethearts and the Lady of the Slipper. Vessella's Italian Band contributes Liszt's fascinating "Hungarian Rhapsody No. 2," a new record of the "Lucia Sextette," and a delightful rendition of the beautiful intermezzo from Wolf-Ferrari's Jewels of the Madonna. Another spirited intermezzo, "The Wedding of the Rose," is played by Conway's Band, and on the reverse side of this record the Victor Concert Orchestra also gives a catchy little intermezzo. Pietro Deiro renders two lively accordion numbers and does some unusually difficult feats of execution. Two melodious compositions, "Evening Chimes" and "Woodland Echoes," are presented by the Neapolitan Trio, and this violin-flute-harp music will be enjoyed by those who prefer a quieter and more delicate kind of music than that which seems to be the fashion nowadays. Another sterling organization, the Tollefsen Trio, with violin, 'cello, and pianoforte, plays Van Goens' dainty "Romance" and Thome's well known number, "The Dream."

Dancing to the music of the Victor must be more popular than ever, judging by the number of new records—ten selections appear in the March list besides sixteen others which were issued in a special dance list. The majority of these numbers are played by the Victor Military Band, but some are rendered by Europe's Society Orchestra, an organization of negro musicians which has become very popular in New York society circles. Their instrumentation, which consists of banjos, mandolins, violins, clarinet, cornet, traps and drums, is decidedly unique, and admirable rhythm is sustained throughout.

Florence Hinkle gives a delightful rendition of Tosti's popular "Good Bye," her voice showing exceptional purity and richness, and she also sings a charming Lehar waltz in brilliant fashion. Two medleys from the latest operetta successes, "The Girl on the Film" and "Oh I Say," are given by the Victor Light Opera Company; the Victor Mixed Chorus presents a medley of sea songs, the Victor Male Chorus a medley of war songs; Elsie Baker and Frederick Wheeler contribute two dignified and highly effective concert numbers, "I Live and Love Thee" and "The Day is Done," and the blending of their voices is especially happy. Charles W. Harrison sings the "Little Grey Home in the West," bringing out to perfection its beautiful melody and appealing sentiment; Reed Miller presents a lovely tenor air; and there are the usual popular songs—sixteen in number and in variety enough to suit all tastes.

This is the new musical program that is offered to every home that has a Victor or Victrola, but its enjoyment is not confined to those homes, for wherever there is a Victor dealer he will gladly play for any one any music upon request.

On Saturday afternoon, March 14th, took place the 363d recital of the Sacramento Saturday Club at the Tuesday Club House, when the following interesting program was ably presented: Gounod—Ave Maria, Mrs. William A. Rhodes, violin obligato, Mr. Edward Pease; Ware—The Last Dance, A Venetian Night, Wind and Lyre, Mrs. Egbert A. Brown, Mrs. George A. Cummings at the piano; Mendelssohn—Song Without Words, "Spinning Song," op. 67, No. 34, Paderewski—Polonez, op. 9, No. 6, Miss Hazel Pritchard; Saint Saens—Oh, Love, Thine Aid (Samson et Delila), Miss Lena Frazee; David—Charmant oiseau (La Perle du Bresil), Mrs. T. Frankland; Mozart—Symphonie No. 41, "Jupiter," Minuetto; Beethoven—Symphonie, op. 67, No. 5, Mrs. Rose M. Geiser, Miss Muriel Uren, Mrs. Frank S. King, Mrs. J. S. Hanrahan, Miss Zuelettia Geery at the piano.

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NEW MUSIC FOR MARCH.

Fine List of Vocal Compositions Just Published by Boosey & Co. of New York Will Be Found Welcome Additions to Vocal Literature.

Only Friends, by Charles Willeby, is a beautiful song of comradeship and understanding that will appeal very directly to singers who favor the quieter and more poetic form of expression. There is great breadth and mood to the two distinctive figures that are employed as leading motives, but there is also a certain simplicity of phrase and an evenness of tonality most adequately expressing the sentiment of sincerity so vividly portrayed in the poem.

Eric Coates' compositions have been steadily gaining in popularity and his latest work, *Pierrette's Song*, is by far the most pleasing and artistic number he has written. By the employment of passionate waltz measures, unity of dramatic expression between words and music has been well maintained, and the result is a song of striking character which cannot fail to please on any program.

O Dream Divine, by Wilfrid Sanderson, is especially noteworthy in that it marks a distinct, though none the less pleasing, departure from this composer's style. Of the semi-popular type, yet free from anything commonplace, the variations in rhythm and tempo give free rein to a strong flight of lyric fancy and lead up to an impassioned climax.

Love's Journey is another composition by the same writer, and its dainty phrasing and piquant rhythm should make it very acceptable as an encore number.

Sir Frederic H. Cowen's setting of Adelaide Proctor's well-known verses, *The Pilgrims*, was evidently written with special reference to the Lenten Season. A rich and full-chorded accompaniment over a moving bass supports the direct mode of the voice, while alternating degrees of rhythmic and tonal sequence mould and intensify the vividly descriptive touches of Golgothian travail.

Have You Seen the Fairies, by Reginald Barnicott, is, as the title indicates, a light and airy song of the imaginative type. It should achieve great popularity as an encore number, or in a recital for children.

The other three numbers are *Only a Rose*, a song of refined sentiment well expressed, taken from Amy Woodforde-Finden's Cycle, *On Jhelum River*; *A Bushman's Song*, the Hon. Mrs. Tennant's setting of A. B. Patterson's characteristic verses of Australia, *The Man from Snowy River*; and *I Know My Love*, one of Herbert Hughes' ever-popular modern arrangements of a traditional Irish country song.

At the 361st recital of the Saturday Club of Sacramento, which took place at the Clunie Theatre on Friday evening, February 27th, Fritz Kreisler was the soloist, and he presented the following program: Bach—Suite in E major, Prelude, Gavotte, Minuet I and II. Gigue; Friedmann Bach—Grave, Couperin—Chanson Louis XIII and Pavane, Pugnani—Prelude and Allegro, Corelli—Sarabande and Allegretto, Cartier—La Chasse, Tartini—Variations; Glück—Melody in D minor, Schumann—Romance in A major, Mozart—Rondo in G major; Kreisler—Caprice Viennois, Paganini—Three Caprices, B flat major, B minor, A minor.

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THE GRAND OPERA SEASON.

When Manager Behmyer arranged for the Chicago Grand Opera Company to visit Los Angeles in 1913, it was with the understanding that a guarantee of \$60,000 should be arranged for seven performances—five nights and two matinees; that a Citizens' Committee of 120 signers for \$500 each should be secured the same as in other cities visited, and if there was a loss, it should be sustained pro rata between such subscribers. When one considers that every city in America that has played grand opera for many years has faced a deficit, which has always been cheerfully paid by subscribers on account of the advertising features and the splendid income it brings to a city through visitors from the outlying districts, every city considers that such advertising is cheap and well worth the effort. Atlanta citizens raise \$100,000 a year for one week of grand opera and take the Metropolitan each season. They always have a deficit, but each year they attempt it on a more elaborate scale than ever.

St. Louis, Cincinnati, Cleveland and Baltimore pursue the same plan. In Kansas City, 100 citizens two years ago paid \$1,000 each into the treasury, and when \$30,000 deficit occurred last year, wrote their checks for that amount. This year their loss was \$24,000, which they gladly paid. Dallas, after a loss of \$10,000 this season on five events, raised \$70,000 for an entire week next season. Los Angeles last year had no loss. The Chicago Company played to 13,457 people with gross receipts of \$65,223.00. The average receipts were \$4.10 per person; the highest receipts were for "Thais," \$13,378.00, highest attendance for that opera, 2,587 people. The French operas drew much heavier than the Italian. "Natoma," the only opera in English, drew \$12,879.00 and played to 2,579 people, resulting in Los Angeles being advertised throughout the world as being the one city in which grand opera paid its way.

When considering the business conditions this season in Southern California, it is not to be expected that the same splendid patronage of last year would be given to grand opera or any other musical events. Even the dramatic world had felt the touch of poor patronage and only pictures and vaudeville of the cheaper character have maintained their relative incomes.

Let us compare the two seasons of 1913-14:

Gross receipts, 1913	\$65,223.00
Gross receipts, 1914	42,424.00
Gross attendance, 1913	13,457
Gross attendance, 1914	10,173
Average receipts, 1913	9,317.00
Average receipts, 1914	6,060.50
Average attendance, 1913	1,922
Average attendance, 1914	1,453
Average price per seat, 1913	4.10
Average price per seat, 1914	4.16

This year the opera which enjoyed the greatest vogue was "Parsifal," with an attendance of 2,167; a gross receipt of \$10,313, and if we compare "Parsifal" of 1904 with an attendance, in old Hazard's Pavilion, of 2,892 people, with receipts of \$18,741.00, we can only say that Hazard's Pavilion seated more people, prices were from \$5 to \$10 on the lower floor, ranging down to \$2.00 in the gallery, against \$2.00 to \$7.00 this year.

"Rigoletto," "The Jongleur de Notre Dame," "Hamlet" and "Lohengrin" all reached \$5,000; "Louise" drew \$7,102.00 and "The Jewels of the Madonna," \$4,171. This year it was the Wagnerian operas which seemed most attractive. Last season two new operas were introduced: "Hänsel and Gretel" and "Natoma," while "Tristan und Isolde" had been heard but once before. This year the public requested newer operas and so for the first time "The Jewels of the Madonna" and "The Juggler of Notre Dame" were given in Los Angeles. "Parsifal" had been heard but once before; "Hamlet" has been sung once by the Del Conte Opera Company; "Louise" had been given once by the Grazi Company, and "Lohengrin" but four times, so there was no question about new operas and the persuasive argument that people should attend. "The Jewels of the Madonna," known world wide, drew but 990 people, and the lightest box receipts, \$4,171.00.

The Chicago organization was better than last season in every respect; a superior orchestra, larger and better chorus, splendid costumes and scenery, and as to the principals, Titta Ruffo, the greatest baritone living, surely should have had a better showing in "Rigoletto" and "Hamlet," both together drawing but little more than the gross receipts of "Parsifal." Los Angeles must stand on her own feet the same as any other city that has grand opera. It is a luxury but a potent advertising medium, and the burden should not be borne by a few people but should be widely divided. This year's deficit is a little over \$15,000. The rent of the theatre is \$2,121.20, stage help for electricians, carpenters, etc., over \$1,500; publicity, mail, etc., newspapers, \$2,800, which gives some idea of the amount to be divided between the guarantors, a portion of which is to be assumed by the Chicago Company and Manager Behmyer.

The assessment will be at least 25¢ and those who have subscribed \$500 will be compelled to pay \$125.00 each, those who have subscribed less, will pay in proportion. There is hardly a citizen on the guarantee fund but who has expressed a desire not only to meet the obligation but to be again ready next season to

do his share, provided an equal number of new guarantors may be found. Like Dallas, Philadelphia, St. Louis, and other cities, there are always enough people in Los Angeles to do their share for anything worth while. The Chicago management claimed that greater publicity was given their work in Los Angeles than any other city visited last season, but Los Angeles derived splendid returns last year from her investment; secured acres of advertising throughout America which money could not buy, and every portion of Europe was penetrated by reports of the splendid manner in which Los Angeles has risen to the occasion. The Mary Garden and "I Love You California" episode was the most talked of musical event of the year at home or abroad, and that alone was worth all the effort expended.

The attendance this year was marked in one respect; over 35% of the patronage in mail and box office orders came from Southern California towns, with a splendid excursion from San Diego and from Santa Barbara, season ticket holders from San Bernardino, Redlands, Riverside, and a host of patrons from the adjacent towns reached by electric roads. They all left money in the hotels and stores, and the bank clearings mutely testified to some force out of the ordinary which boosted up their business that particular week. It is now up to the Los Angeles public to answer the question regarding next season's grand opera.

KOHLER & CHASE MUSIC MATINEE.

The soloist for this week's Matinee of Music which will be given under the auspices of Kohler & Chase this Saturday afternoon, April 4th, will be Miss Thelma Thelmaire, contralto. Miss Thelmaire is an experienced vocalist who has appeared with much success at various important local musical events, and who has become one of the recognized professional concert singers. She is a pupil of Mrs. Richard Rees with whom she continues to coach, notwithstanding her artistic success. She possesses a big, rich voice which she uses with exquisite taste and judgment. She will sing Calm as the Night, by Bohm, and an aria from Donizetti's La Favorita. The instrumental section of the program will be as usual be rendered on the Knabe Player Piano and on the Pipe Organ. The complete program will be as follows: Badinage (Herbert), Pan American (Herbert), Knabe Player Piano; Calm as the Night (Bohm), Adele from Adele (Brignet and Phillip), Miss Thelmaire, with Knabe Player Piano accompaniment; Valse Caprice (Berger), Second Mazurka (Godard), Knabe Player Piano; O meo Fernando; from La Favorita (Donizetti), Miss Thelmaire, with Knabe Player Piano accompaniment; Selection, Pipe Organ.

THE PRESS CLUB SHOW.

True to its custom the Press Club of San Francisco will give its annual show, which will this year be the "Eight Years After" show. There will be two performances at the Gaiety Theatre. The first will take place on Friday afternoon, April 17th, and the second on Saturday, April 18th, at midnight. The club's best talent will participate and nothing has been left undone to make this year's performances the best that have yet been given, and this means a great deal as everyone who has attended the previous shows can well testify. From the glimpses some of the members have been able to obtain through leaks from the rehearsals, it is evident that there will be no lack of wit and humor and some surprising novelties. It should never be forgotten that some of the participants are newspaper critics who will have to practice what they preach and give a performance according to their own ideals. If they do not, their reputations will be shattered and life will be made miserable by the professionals who witness the performance and who are the critics in turn. So everyone can look forward to an ideal performance.

Mrs. Lillian Birmingham is meeting with continued success in the East. She gave a song recital at Vassar College on Wednesday afternoon, March 18th, with brilliant success. They engage the leading artists at this famous institution and Professor Gow said that very few had caused so much enthusiasm and appreciation as Mrs. Birmingham, who, by the way, was assisted by Miss Alma Birmingham at the piano. Mrs. Birmingham has been singing a great deal in New York, mostly at private musicales, and she has met with gratifying success. She is in excellent voice and her stay in New York so far has done a great deal for her. Mrs. Birmingham sang for the California Club in New York on Tuesday, March 17th, and it naturally must have felt like home. Mrs. and Miss Birmingham are attending all the important concerts, and, of course, the opera, and they are meeting prominent musical and literary people, among whom Mrs. Birmingham has found Bella Alten of the Metropolitan to be an exceptionally fine friend. The program rendered by Mrs. Birmingham at Vassar was as follows: Ballade de la Mandragore (Delibes); Der Lindenbaum (Schubert), Am Chloë (Mozart); Der Schindler (Brahms); Helmweh (Wolf); Ein Traum (Grieg); L'heure d'Azur (Holmes); Queje t'oublie (Luckstone); Psyche (Paladilhe); Ave Printemps (Bouhly); Elly (Vannah); Spirit Flower (Campbell-Tipton); The Cry of Rachel (Mrs. Salter); Indian Lullaby (Stewart); Flower Rain (Loud).

The first April meeting of the San Francisco Musical Club took place last Thursday morning, April 2d. The club hostess was Miss Mary A. Martin, and the members who participated in the program included: Miss Gertrude Byrnes, Miss Beatrice Clifford, Mrs. Paul Freygang, Mrs. John Reginald Mackay, Mrs. Cecil Wirt Mark, Miss Mary Sherwood and Mrs. Frank H. Thatcher. The second April meeting will take place on Thursday morning, the 16th inst., and the club hostess will be Mrs. Ashley Paul, the participating members are: Mrs. George Ashley, Mrs. E. E. Bruner, Miss Beatrice Clifford, Miss Olive Hyde, Miss Florence Nachtrieb and Mrs. E. A. Parker. The following official list

of officers will be voted on next month: Mrs. John W. Hoyt, president; Mrs. Richard Rees, first vice-president; Miss Adeline M. Wellendorf, second vice-president; Mrs. Wallace W. Briggs, recording secretary; Mrs. Richard I. Howitt, corresponding secretary; Mrs. Randolph V. Whiting, business secretary; Mrs. Frank J. Cooper, treasurer; Mrs. John McGaw, librarian; Mrs. Charles L. Barrett, Miss Mary A. Martin and Mrs. M. J. Healy, directors.

The San Diego Symphony Orchestra, under the direction of B. Roscoe Schryock, gave its third concert of the fourth season at the Spreckels Theatre, San Diego, on Tuesday evening, March 17th. The program included Hungarian Dance in D (Brahms), Sextet from Lucia (Donizetti), Mrs. F. L. Huston, soprano, Mrs. C. N. Anderson, contralto, A. Besser, tenor, Glen Hall, tenor, Arthur Hughes, baritone, and K. S. Markham, bass; Waltz Triste (Sibelius); Concerto for Pianoforte in E flat, Op. 75 (Beethoven); Wilhelm Kreis.

Three delightful concerts, which took place since the last issue of this paper appeared, will be reviewed in next week's edition. They are the recitals given by Phyllida Ashley, pianist, at the St. Francis Hotel last Tuesday evening; Thomas Vincent Cator, Jr., pianist and composer, and Mme. Gabrielle Chapin Woodworth, soprano, on the same evening at the Palace Hotel, and a song recital by Miss Lillian Remillard, at Century Club Hall, last Sunday afternoon.

The fourth concert by Miss Carolyn A. Nash and Ralph Wetmore was given on Tuesday afternoon, March 24, in the ballroom of the St. Francis Hotel. The programme contained numbers of much interest to musicians, especially as some virtually were new, and in the main all were well interpreted. Miss Nash shows a comprehensive talent in being able to deal as intelligently as she does with two such instruments as piano and violin. Her work is earnest and acceptably smooth in both branches. The numbers offered were Schumann's "Sonata" for piano and violin in D minor; Zilcher's "Concerto" for two violins, op. 9; Sarasate's "Navarra," op. 33, for two violins; Vieuxtemps' "Adagio" from his "Concerto" in D minor; Wieniawski's "Polonaise" in A major for solo violin, and Esposito's "Sonata" for piano and violin in G major. The next concert will take place on the afternoon of April 14th at 3:15 o'clock in the St. Francis, when Miss Nash and Wetmore will play the "Kreutzer" in addition to several other numbers.—S. F. Chronicle.

The Beethoven Club, consisting of pupils of Roscoe Warren Lucy, met at Mr. Lucy's home studio on Sunday afternoon, March 29th, at three o'clock. The club has a membership of about fifty active members, and each one is striving to make the club a decided success. Those who contributed to the program on Sunday gave very interesting talks on the lives of the composers whose numbers were rendered. Mr. Lucy addressed the club. His subject was "Character in Tempo." Following is the very interesting program that was rendered: Prelude and Fugue in E flat major (Bach), Miss Margaret Douglas; (a) Arietta, (b) The Watchman's Song Op. 12 (Grieg), Miss Louise Park; (a) Warum, (b) Grillen (Schumann), Miss Grace Jurgens; Mazurka (Godard), Miss Mary Park; Berceuse (Chopin), Miss Olive Peters; (a) Menuetto (Chaminade), (b) Waltz (Posthumus) (Chopin), Miss Ethel Bartlett; Aufschwung (Schumann), Joseph R. Chadbourne; Liebestraum (Liszt), Miss Beatrice Sherwood.

Gladstone Wilson, pianist, pupil of Emlyn Lewys, will give a piano recital at Native Sons' Hall on Friday evening, April 10th. He will be assisted by Mrs. O. A. Russell, dramatic soprano, pupil of Madame Carrington-Lewys. An exceptionally worthy program has been prepared and both artists will no doubt give an excellent account of themselves.

CORT THEATRE.

This Sunday night, April 5, Evelyn Nesbit Thaw makes her debut before San Francisco theatregoers at the Cort Theatre in the musical, dancing divertissement, "Mariette." Mrs. Thaw is here for one week, but will play matinees daily, starting Monday, throughout the engagement. Mrs. Thaw comes direct from the London Hippodrome and Hammerstein's, New York, at the head of a big company. In her dancing selections she is assisted by Jack Clifford, a California boy, who is credited with being the young man who introduced the turkey trot and kindred dances from the Barbary Coast to the social world. Two other popular Californians in her company are Willie Weston and Mike Bernard, dispensers of ragtime, who will be seen here for the first time since their recent eastern success. The famous Courtney sisters, the Arnaud brothers, Peppino, Foucher and other well known players are also members of the organization. Al Jolson in "The Honey-moon Express" follows.

TETRAZZINI GREETED BY MULTITUDES.

Although Louisa Tetrazzini was unfortunate enough to contract a severe cold immediately after her arrival in this city which prevented her second appearance, she was sufficiently recovered prior to her departure for the East, where she had to fill a number of engagements, to sing for the people of San Francisco at two prominent engagements. One of these was at the unveiling of the Verdi Monument at Golden Gate Park, when twenty thousand people listened to the Diva, and the other was the laying of the corner stone of the Festival Hall in the Exposition Grounds, when a like number cheered San Francisco's favorite cantatrice. On both occasions it was evident that Tetrazzini retains as ever the affections of the people of San Francisco who take pride in having first appreciated her at her true merits, and who are now ever eager to show their pride in her success. Harry H. Campbell, secretary of the Tivoli Opera House, left for the East last Sunday to assist W. H. Leahy in Tetrazzini's big concert tour.



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* * *

The Pacific Coast Musical Review gladly reprints the following announcement from a daily paper and wishes to add its hearty congratulations and best wishes: Miss Helen Schweitzer, secretary of the Pacific Musical Society and a graduate of the University of California, is receiving the felicitations of her friends on her engagement to Leo Markham, a young business man of Hollister. News of Miss Schweitzer's betrothal became public after she had tendered her resignation as secretary of the musical organization. Miss Schweitzer is well known in the younger set and has a coterie of admiring friends. She was graduated from the Girls' High School and also at the University of California with the class of 1912. At the time of her graduation she won the plaudits of her friends by the histrionic ability she displayed in one of the leading roles of the senior extravaganza. She is a particularly winsome girl of the blond type and is a vocalist with considerable talent. Miss Schweitzer is the daughter of Mrs. Fannie Schweitzer and resides at 2900 Jackson street. No date has been set for the wedding.

* * *

Miss Ada Clement will present her pupils, Miss Lillian Hodgehead and Miss Opal Perkins, in a piano recital at Sequoia Club Hall next Saturday afternoon, April 11th. The program will include compositions by Bach, Mozart, Henselt, Schumann, Wagner-Brassin, Brahms, Mendelssohn, and Grieg. One Sonata and two Concertos form the features of the program. Miss Clement will play the orchestral accompaniment for the Grieg Concerto on a second piano.

* * *

Interest in the delightful dramatic recitals of Mrs. Emil Poli and Ernst Wilhelmy is continually increasing, with the result that these two splendid artists have been successfully urged to give a third series of these events. This third series is being given at the home of Mrs. B. J. Levinson, 2420 Pacific Avenue, on Fridays, March 20, March 27, April 3 and April 10. Yesterday evening (Friday, April 3), Mrs. Poli and Mr. Wilhelmy gave a song and dramatic recital at Mrs. Walter Scott Franklin's Salon at the St. Francis Hotel. The program included songs by Kaun, Schumann and other famous composers. Mr. Wilhelmy sang a ballad, "Es war eine alter König," words by Heine and music by

Miss Rosalie Haussmann, a very talented young lady of this city who is rapidly becoming known as a very gifted and ingenious composer. The program also included a tragic comedy presented by Mrs. Poli and Mr. Wilhelmy, a melodrama entitled "Die Mette von Marienburg," words by Felix Dahn and music by Ferdinand Hummel, and a few humorous recitations by Mr. Wilhelmy.

* * *

L. E. Behymer, the genial impresario from Southern California, was here last week attending the last few performances of the Chicago Grand Opera Company. He has been exceedingly busy, but is not very enthusiastic when speaking of the current musical season in the Southland. It seems that conditions are about the same all over, and it is to be hoped that next season will make up in financial successes what this one lacked.

* * *

On April 8th (Wednesday), Mrs. Sophie Lillenthal has kindly offered her beautiful music parlor for a production of the first part of Goethe's Faust, with incidental music from Gounod's well known opera, to be presented by Mrs. Poli and Mr. Wilhelmy. The performance will take place at 2:30 in the afternoon and the stage direction as well as the roles of Faust and Mephisto will be in the excellent care of Mr. Wilhelmy. Mrs. Poli will interpret the roles of Marguerite and Marta. Several ladies prominent in society circles have kindly volunteered to interpret the other characters as follows: Archangels in the Prologue—Mesdames Helen Hecht, Irving Weil and Ely Weil; Lieschen, Mrs. Sidney Liebes. Mrs. Stanley White Morsehead will sing all the music of the various roles. She possesses a beautiful soprano voice, which has been heard frequently in public and is now coaching with Mr. Wilhelmy. The organ and piano accompaniments as well as instrumental selections will be played by Miss V. Lillenthal. This event is awakening unusual interest among our leading musical people.

* * *

Charles Wakefield Cadman, the well known composer and pianist, was in San Francisco last week on his way to Southern California, where he will act as representative of the 1915 Committee of the Music Congress, under whose auspices a \$10,000 prize will be given for the best opera by an American composer. Mr. Cadman, and a young Indian singer, Tsiniina Redfeather, are giving a series of Indian Folklore recitals throughout the United States, which tour includes two concerts in Portland, one in San Diego and two in Los Angeles. They are meeting with enthusiastic receptions and splendid financial success. Mr. Cadman will remain in Los Angeles until May 20th, and both he and his distinguished Indian singer will be in San Francisco during the Exposition.

* * *

Miss Aileen Murphy, of San Francisco, a pupil of Roscoe Warren Lucy, gave the half hour of music at the Richmond Union High School last Thursday.

ORPHEUM.

Next week will be the last of the greatest emotional actress, Miss Olga Nethersole, in her superb impersonation of Fanny Le Grand in the third act of "Sapho." A great new bill will also be presented. Johnny and Emma Ray will appear in "On the Rio Grande," a farce with music, which has to do with an incident in military camp life in which plot and story are not enlisted. The Rays are recognized among the most popular farceurs in vaudeville. A particularly thrilling and interesting performance will be given by Bryant Cheerbert's Marvelous Manchurians. The muscular development of these Chinamen is extraordinary and they are fine specimens of physical manhood. They are general all around athletes who perform many astounding acrobatic feats and much wonderful juggling. Probably the most spectacular part of their act is where the five men swinging by their cues perform all manner of evolutions. Clara Inge, who has successfully alternated between musical comedy and vaudeville, will amuse with an eccentric monologue which has been the delight of the New York audiences. H. M. Zazell and Company, who have just returned from a six years' tour of Europe, will appear in a comic sketch, "An Elopement," which the press throughout the world has pronounced most original in conception and cleverly amusing in interpretation. Henry Catalano and Jack Denny, two capital entertainers, call their act "A Lively Ragtime Diversion." Mr. Catalano is a capital vocalist and eccentric comedian while Mr. Denny excels as a pianist. Julia Nash and Company will appear in Zella Covington's comedietta, "Her First Case," and Herman Timberg will close his engagement with this programme. A special feature will be Mr. and Mrs. Vernon Castle, America's most foremost exponents of society dances, in motion pictures which have been specially secured for the Orpheum Circuit. This film is the only successful dancing picture ever taken.

ALCAZAR.

"The Idler" is a drama of lasting merit," is what one of the local critics wrote of C. Haddon Chamber's famous Lyceum Theatre (New York) success on the occasion of its last presentation at the Alcazar Theatre, with Herbert Kelcey and Effie Shannon in the leading roles created by them when the play was first produced. This dramatic treat will be revived at the Alcazar next week, for the farewell appearance here this season of Mr. Kelcey and Miss Shannon, and once again will they be given opportunity to appear in two of their most popular and favorite roles. "The Idler" is a charming play and it will be charmingly acted by the two stars and the excellent Alcazar Players' support. To add impetus to this particular production, C. Haddon Chambers, the author, who is on his way to this city, for a visit, will be a guest of the management at one of the performances. The story of "The Idler" has a foundation in California in the early gold days.



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THE MUSICAL COURIER PAYS RESPECTS TO SAN FRANCISCO'S CONDUCTOR

The World's Foremost Musical Journal Upholds The Pacific Coast Musical Review in Its Attitude Toward Local Symphony Concerts and Bases Its Opinion on a Striking Article Which Appeared Recently in The San Francisco Argonaut

There having been a number of objections from several of our readers regarding the severity of our attitude toward the symphony concerts, we did not review these events this season, so that no one could accuse us of prejudice or spite. We trust that our friends did not mistake this silence on our part for lack of courage or persistency in pursuing a just cause. But what the Musical Review refused to do this year, other papers have gladly taken up, and it affords the writer some satisfaction to find in a conservative paper like the Argonaut a sane, intelligent and unbiased review of the symphony season which sets for the very conditions of which we had been complaining ever since Henry Hadley began to lead the symphony concerts. The article

after which length of time it is fair to judge his work. He has had "one to make ready, two for the show, three for the money, and four to go"—on for another year. He is not a great conductor; conductors are born, not made. A good musician he is, with abundant power to express himself in composition with much melodic charm, but he does not possess those qualities which sway audience and instruments, which convey instant order to the players and cause hearers, whether they agree with his interpretation or not, to show their enthusiasm. This deficiency in Mr. Hadley's temperament may be due to his Anglo-Saxon inheritance, for even residence abroad for years is unlikely to infuse into pure English or New English blood the red musical corpuscles of the foreigner. To show what is required to make a great conductor let me quote from a recent biographical sketch of Arthur Nikisch: "In him are found vitality, potency, profundity, vastness, fire, distinction, magnetism, energy, breadth, emotional uplift and expansiveness."

As I said before, not every director is born with such endowment as these, but what one has not by nature can in a measure be compensated for on the intellectual side. To accomplish this, however, incessant study is a fundamental need. It will not do to arrive at rehearsal without a fixed idea of what is to be expressed of a composer's meaning or what the composition means to its exponent. Mr. Hadley does not read his scores as if he had mastered them, and therefore he does not bring to his hearers a definite message or point of view. Unless one's own entire being is pervaded with the spirit of what one is trying to convey, and this is true of any interpretive art, to satisfy one's audience is out of the question. To achieve this means the burning of much midnight oil, as the weeks which intervene between our concerts are few and "Art is long and time is fleeting." In order better to illustrate what I mean, I venture a personal reminiscence. Seventeen years ago in Berlin, Nikisch conducted the first performance of Richard Strauss' "Also sprach Zarathustra." After a long and fatiguing rehearsal we spent the evening together, and because of my admission of utter failure to understand the symphonic poem he launched into a complete analysis of the complex composition: which was not nearly as remarkable as the explanation of Nietzsche's abstruse philosophy which followed. The study and work which this meant is only entirely appreciated when one has attempted to understand either Nietzsche or Strauss separately, without tackling the combination.

Another essential quality in which Mr. Hadley is obviously deficient is sense of rhythm. His beat is not accurate, and the uncertainty of time is disturbing and militates against restful enjoyment. Also a little more poetry would help to sustain the mood created on the emotional side.

"Summarized, the writer of the Argonaut article seems to think that Mr. Hadley does not sway his men or his audiences, that he does not appear to be deeply versed in his scores or to have fixed ideas of the composer's meaning, and that he lacks rhythm and poetry, and has an inaccurate beat, and uncertain time sense. Those are very serious complaints, and if they are well grounded, would leave little to be said in favor of Mr. Hadley as a conductor.

"We have not heard Mr. Hadley conduct symphony and our only direct knowledge of his work as a leader is confined to an experience in the Adirondack Mountains many years ago, when Mr. Hadley had charge of a tiny instrumental group at one of the summer hotels there. Not long afterward, so it seemed to us, we read with surprise that Mr. Hadley had become a conductor at some German Opera house, and again after a few years, we learned with no less astonishment that he was leading a symphony orchestra at Seattle and then the one in San Francisco.

"We hasten to add as explanation of our surprise that we had imagined Mr. Hadley's ambitions to lie in the direction of composition and did not know where or when he had acquired the technic and routine of symphonic conducting.

"From San Francisco we received conflicting reports of the efficacy of Mr. Hadley's work there, but making due allowances for local preferences and prejudices (Mr. Hadley is not a native of San

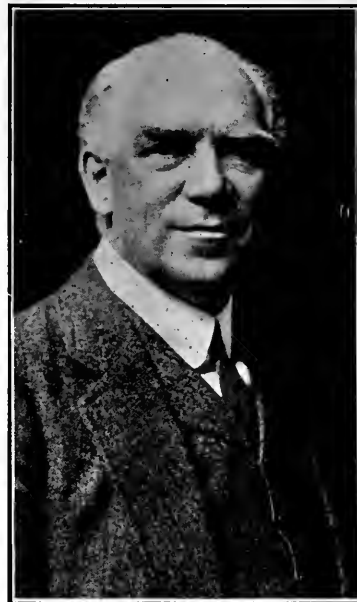
Francisco, and the symphony organization is an enterprise supported almost entirely by the inner fashionable circle of that city) we were able to gauge that the criticism was more keen than the praise and that the newcomer had not made an overwhelming impression upon the musicians.

"Alfred Metzger, editor of the Pacific Coast Musical Review, has been especially severe in his strictures upon the Hadley conducting. Mr. Metzger is a writer whose opinions on musical topics are unusually keen and generally correct. We contrasted his reviews with some enthusiastic ones in the San Francisco dailies and found that he gave reasons for his distaste and pointed out specific faults, while the eulogistic critics ap-



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was signed with the initials H. H. S., and if we are not mistaken these initials stand for Mrs. Hattie Hecht Sloss, one of our most cultured and most experienced musicians, who has been abroad frequently and who has heard everything worth hearing in music. We are also glad to find the Musical Courier of New York, the foremost music journal in the world, so deeply impressed with this article that it reprints it in its issue of April 1, 1914, and comments upon it at length. We also feel deeply grateful to the editor of the Musical Courier, who refers to our modest efforts in behalf of telling the public of San Francisco the truth upon musical subjects, and sustains us as far as possible in the attitude we have taken. We take special pleasure in reprinting the entire editorial article including the quotation from the Argonaut:

"The old adage about the prophet in his own land seems to apply with peculiar force to Americans engaged in the musical profession in this country, and one of the latest to, so to speak, feel the jagged teeth of the old saw, is Henry K. Hadley, conductor of the San Francisco Symphony Orchestra. The Argonaut of that city has been indulging in some unvarnished talk about Mr. Hadley, and a recent issue of San Francisco's straightforward weekly contained this estimate:

And now for the most important consideration of all—Henry Hadley. He has been here three years,

peared to be not at all analytical but merely to be describing what they liked.

"We do not presume, at this distance, to pronounce judgment upon Mr. Hadley as a conductor, but will wait until he gives the East a sample of his skill with the baton. Or perhaps, before then, the editor-in-chief of the Musical Courier, during his travels, may attend a San Francisco symphony concert and give to the readers of this journal a final authoritative study of Mr. Hadley as a conductor.

"The Argonaut very fairly mentions the chief drawback against which Mr. Hadley has to contend, lack of rehearsals, and the fact that his men have outside employments as players at hotels, restaurants, balls, cabarets, cafes, etc. That is the besetting evil of most of the less dowered symphony orchestras, and Mr. Hadley deserves sympathy on that account. His rich guarantors, instead of doing things on a cheap basis, should subscribe a sum large enough to give the players salaries that will support them. The rest of the country looks upon San Francisco as not only a musical but also a liberal city.

"If Mr. Hadley is the right kind of a conductor it is a short sighted policy to hamper him through lack of finances; if he does not measure up to his position a better man should be substituted for him even if he has to be brought from Europe.

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Sworn to and subscribed before me this twenty-ninth
day of September, 1913.

M. A. BRUSIE.
Notary Public in and for the City and County of San
Francisco, State of California, 129 Sutter Street.
[SEAL.]
(My Commission expires September 24, 1914.)

TO THE MUSE OF MUSIC.

To thee, Oh muse, who breathed on earth together with
the first sweet kiss of sun,
And taught unto the gentle breeze the song it sings
among the forest pines,
And to the billows of the deep thy charm did lend unto
their chant of peace;
Nor didst thou stop and tarry when thy carol to the bird
awoke its song;
But whispered in the tunes of patriarchs the praises rung
from harps of gold;
That on the wings of prayer did seek God's grace; O
muse, thou didst the love unfold.

And to the great Almighty thou didst pray with earnest
thought and mien,
Thou shouldst dissolve the spirit of thy muse and there
in nature live and grow.
And mingle mortal earthly hopes with Godly dreams; in
heaven th' Almighty spoke,
'Thou art a muse by us beloved; the golden keynote bear
unto the earth,
And tarry there within the heart of nature as a harmony
sublime;
A solace be for sorrow there; and link the earthly hopes
with those divine.'

The church of old, that awe inspiring power that ruled
the world, in justice grim,
Included thee, Oh muse, as solemn witness to her pomp
and sacred rites,
And stamped thy song upon the holy scroll, where sci-
ence lettered wisdom's thoughts,
And bade thy love in man and love of man in thee to
grow and multiply.
Then shone thy music in that wondrous sparkle clear,
that vies with the heavenly light;
Reflecting songs to clustering stars in heaven: the silent
watches of the night.

Oh muse of music! thou didst with thy crayon fancy
paint the poet's thought.
And nature lent her image and her grace of form to thee
as an ideal;
Is there a soul in all the world that echoes not the sweet
responsive chord.
To the sobbing drama's woe, and the tragic thought thou
paintest in thy beloved art?
Oh muse! thy heaven-inspired harmonious strains could
melt the iciest heart to tears.
And fill the quailing soul with heaven begotten peace;
and rob it of its fears.

In every land and every clime, thou dost the banner of
the nation wave,
Attuned to chant the victory won, to charm the ear and
fancy of the day,
Is there a heart that does not melt and call a tear of pity
to the eye?
Oh muse, when to the martial beat of funeral drum thy
solemn anthem doth arise,
And mingling with the prayers of sorrow do the last sad
rites to heaven raise,
What soul so base, Oh muse, that enters not with thee
the gates of praise?

When from ethereal heights, the trumpet shall proclaim
the resurrection's blast,
Recalling from the earth the soul of man from nature to
eternity,
Oh muse of music? 'thou shalt sound the trumpet from
the distant thunder cloud.
Thy pilgrimage on earth fulfilled, high heaven shall claim
thee as her own returned.
To welcome the returning soul of man what muse of
wonder wilt thou bring?
By thee the golden keynote struck! each star in heaven
in symphony shall ring!

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THE MISCHA ELMAN OFFERINGS.

Never have more important and interesting programs
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quite in a class by himself. No one plays just as he
does, and it is this individuality that stamps him a true
genius. This young artist can veritably make his violin
sing into your very heart, and all his colleagues admit
that his are the gifts of genius. At the age of twenty-
three Elman is already recognized as a master-musi-
cian as well as a great virtuoso, and the high character
of his programs at once demonstrate what his ideals
are. Here is the program for the first concert, Sunday
afternoon, April 26:

- 1 Sonata for Violin and Piano, D major, Op. 12, No. 1.....Beethoven
- 2 Concerto, Op. 28.....Goldmark
- 3 Sonata for Violin and Piano, E major, Op. 10, No. 4.....Handel
- 4 (a) Nocturne.....Chopin-Auer
- (b) Vogel als Prophet.....Schumann-Auer
- (c) Gavotte.....Gretzy-Franko
- (d) Polonaise, A major.....Wienlawski

At the second concert, Sunday afternoon, May 3, the
following list of works is promised:

- 1 Sonata for Violin and Piano, No. 10.....Mozart
- 2 Concerto, E minor.....Saint-Saens
- 3 Fantasia, Faust.....Wienlawski
- 4 (a) Serenade melancholique.....Tschalkowsky
- (b) Hungarian Dance No. 7.....Brahms-Joachim
- (c) Aubade Provencale.....Couperin-Kreisler
- (d) Etude Caprice.....Paganini-Auer

The sale of seats for the Elman concerts will open
Wednesday, April 22, and mail orders will receive
prompt attention if now addressed to Will. L. Green-
baum at either Sherman, Clay & Co.'s or Kohler and
Chase's. After his concerts here Elman will sail for
a tour of Australia, India, etc., and will not be heard
again in this country for several seasons.

THE FLONZALEY QUARTET.

Manager Greenbaum now definitely states that the
dates for the three concerts by the famous Flonzaley
Quartet are as follows: Sunday afternoon, May 10,
Thursday night, May 14, and Sunday afternoon, May 17.
The events will take place at Scottish Rite Audi-
torium, and in order that the exquisite playing of the
organization may be appreciated to its fullest extent,
the Quartet will play on a platform erected in front of
the stage so that every tone will reach the audience
without any chance of the scenery and hangings inter-
fering with the volume. At the first concert the mem-
bers of the Pacific Musical Society will be present, this
concert taking the place of one of the regular morning
programs. The Quartets to be played during the series
will include the new and much discussed work in D
minor by Arnold Schoenberg, Schubert's posthumous
work in D minor, Haydn's exquisite D major Op. 64
No. 5, Beethoven's Op. 5 No. 2 and G major Op. 18 No. 2
and the Tschalkowsky in D major Op. 11.

The special feature of the first concert will be the
Suite for violin and violoncello by Emanuel Moor, of
the second concert, the Schoenberg Quartet, and of the
third concert the Suite in C major for 'cello alone,
played by M. d'Archembeau. Mr. Greenbaum has de-
cided to offer season tickets for the three Flonzaley
concerts at a big reduction so that students and music
lovers may have the opportunity of hearing all three of
the important programs at a most moderate cost. A
reserved seat for the three events may be secured for
as little as \$2.25. On Thursday night, April 30, the
Flonzaley Quartet will play before the Berkeley Musi-
cal Association, and on Saturday night, May 2, before
the Peninsula Musical Association at Stanford Uni-
versity.

PRESS CLUB SHOW AT GAIETY THEATRE.

The "Eight Years After" Spectacle is Rapidly Nearing
Completion and Rehearsals Promise the Most
Brilliant Event in the Club's History.

An unprecedented demand for seats has marked
preparations for the staging of the San Francisco Press
Club's "Eight Years After" show on the afternoon of
April 17th and midnight of April 18th at the Gaiety
Theatre on O'Farrell Street. Managers of the show de-
clare that a third performance would be justifiable, if
a third were possible. Members of the fair sex are to
take part in this year's Press Club show. This is the
first time the performance has drawn away from the
"stag" idea. At the coming show, newspaper women
and the wives, sisters and sweethearts of the newspa-
per men will demonstrate their histrionic ability. Many
of these, before their marriages, were on the profes-
sional stage. There will also be a big beauty chorus,
which is being drilled by Winifred Blake and Maud
Amber. Under the direction of these two, who are well-
known to local theatre goers, the entire cast is being
rehearsed in the various stunts that have fallen to
their lot. Rehearsals are being held at odd hours morn-
ing, noon and night.

MISS LILLIAN REMILLARD'S SONG RECITAL.

Miss Lillian Remillard, soprano, assisted by Uda Wal-
drop, pianist, Rudolph Seiger, violinist, and Frederick
Zeh, flutist, gave a song recital at Century Club Hall
on Sunday afternoon, March 29th. The program pre-
sented on this occasion was as follows: Deh Vieni—
Non tardar from The Marriage of Figaro (Mozart), Voi
che sapete (Mozart); A toi mon coeur (Gounod), Ele-
gie (Massenet), violin obligato; Romance (Debussy),
Vissi d'arte from Tosca (Puccini); Charmant oiseau
from Perle du Bresil (David), flute obligato, Night
(Ronald), viola obligato; Arabian Song (Vogrich),
Spring Song (Weil), violin obligato; Je suis Titania
from Mignon (Thomas).

Miss Remillard is a pupil of Leandro Campanari.
She possesses a beautiful soprano voice of splendid
quality and delightful warmth of timbre, especially in
the middle and low registers. She sings with artistic
enthusiasm and displays a decided musicianly tempera-
ment. Her enunciation is excellent, every syllable
being easily understood and her adaptability is suffi-
ciently pronounced to cause her to infuse her interpre-
tation with gratifying poetic color. She has evidently



MISS ESTHER DEININGER

Honor Graduate of the Royal Academy of Munich and an
Exceedingly Brilliant Young Pianist and Pupil
of Miss Margaret Kemble

been a very apt student and will no doubt continue to
progress in her chosen career. Her audience was very
enthusiastic in its manifestations of approval. There
were numerous handsome floral tributes, and the young
singer received a genuine ovation at the conclusion of
her program.

Rudolph Seiger played the violin and viola obligatos
with excellent taste and artistry and Frederick Zeh
contributed a charming flute obligato in a very finished
manner. Uda Waldrop played the accompaniments
with that finesse and thorough musical understanding
which always marks his work.

PACIFIC MUSICAL SOCIETY CONCERT.

Mrs. Samuel Savannah, Miss Eveleth Brooks, Gyula
Ormay, Miss Adora Nettekville, Miss Helen
Colburn Heath and Ashley Pettis
Give Excellent Program.

The Pacific Musical Society's Concert of March 25th
at the St. Francis Hotel was of unusual interest owing
to the performance of two violin solos by S. I. Savan-
nah, a local musician, and the performance by Miss
Eveleth Brooks, pupil of Gyula Ormay, of the Grieg
piano concerto in A minor. Mr. Savannah's composi-
tions, played in a most pleasing and convincing man-
ner by his talented wife, were well received, confirm-
ing our judgment of Mr. Savannah's musicianship and au-
gur well for his future on these lines. Miss Turner at
the piano added to the enjoyment of these numbers.
Miss Adora Nettekville sang an interesting group of
songs by Reger, Hildach and Mahler in a manner that
betokened an excellent understanding and careful study
of the ideas contained therein. She has a very pleas-
ing voice, used, for the most part, with careful discre-
tion. Miss Hyde played her accompaniments very sat-
isfactorily.

The last time we saw Miss Brooks in public was as a
highly successful barefoot classic dancer. Judge, then,
our surprise, when this highly talented little lady
walked on the stage in conventional concert costume
and proceeded to give a most artistic, comprehensive
and, within her own limits, authoritative rendition of
the Grieg concerto. From the very first note she held
the attention of her audience and her fine attack, warm
coloring, smooth phrasing and evident grasp of her
work was listened to with respectful and admiring at-
tention. At the close she received quite an ovation
and, together with Mr. Ormay, who played the second
piano part, like the master he is, was recalled several
times. If Miss Brooks keeps seriously at her work im-
portant things may be expected from her.

Miss Helen Colburn Heath, soprano, ably assisted by
Ashley Pettis at the piano, contributed a group of songs
in her usual finished and artistic manner. Her inter-
pretation of Saint Saens and Grieg songs was exquisite,
but her Brahms, though well done, lacked somewhat in
warmth. Altogether, the Pacific Musical Society added
another to its long list of highly successful and artistic
concerts.

E. M. H.

Miss Nel Frances Willison, the exceedingly clever
young violinist, has opened a studio in the Kohler &
Chase Building, Room 601, also occupied by Miss Wel-
lendorff, the successful pianist and teacher. Miss Wil-
lison and Miss Wellendorff are now preparing a program
of Sonatas which will be rendered at a series of con-
cert engagements now being booked for these two arti-
sts. Miss Willison has been busy of late both as an
artist and teacher. She played with brilliant success
for the Missouri Society at the St. Francis Hotel on
Thursday, April 2d. Her numbers included: Spanish
Dance (Rehfeld), Meditation from Thais (Massenet),
and Souvenir (Drdla). Miss Willison is planning to
have a summer studio in Carmel.

GERTRUDE COHN'S LOS ANGELES SUCCESS.

The Pacific Coast Musical Review gladly reproduces from the March issue of the Pacific Coast Musician of Los Angeles, the following review of Miss Gertrude Cohen's recital from the pen of George P. Upton, the distinguished writer and critic:

Miss Gertrude Cohen's piano recital at the Alexandria Hotel on Tuesday morning, February 24th, attracted a large and very appreciative audience. Her program was made with unusual care, presenting as it did, not only piano compositions in various schools, but such as gave this accomplished player an opportunity to display the extraordinary versatility of her talent. It included the brilliant Paderewski Theme and Variations, the Brahms Intermezzo in A major and Rhapsodie in G minor, Debussy's dainty "Clair de Lune" and "Jardins sous la Pluie," Mendelssohn's melodies "Auf Flügeln des Gesanges," a nocturne, two preludes, an etude and scherzo of Chopin, and Schumann's masterly "Symphonic Etudes." It is a far cry from that delicate, gossamer-like "Clair de Lune" by Debussy to the Symphonic Etudes, and from Brahms to Chopin, but Miss Cohen was convincingly effective in every phase of her work. It seems well nigh incredible that this petite, quiet, unassuming artist, for artist she is in her every fibre, should possess such virility, energy and power. When to these qualities is added technical accomplishment of the highest kind, and most admirable tone color and tone production, you have the make-up of a virtuoso. Young as she is, her playing shows most careful training under one of the world's greatest teachers, persistent and intelligent study, and the influence of a healthy musical atmosphere, resulting in an artistic success, based upon solid foundations. It was said of one of the great pianists, that he mixed his colors with brains; so it might be said of Gertrude Cohen that she plays with brains as well as hands. I predict for her a brilliant future if she has the opportunities, and a career that will far exceed local limits, and establish her an unchallenged position in the first ranks of piano virtuosos.

GEORGE P. UPTON.

PACIFIC CONSERVATORY CLASS RECITAL.

The program for the weekly class recital which took place at the Pacific Conservatory on Tuesday morning, March 16th, consisted of an organ recital by six organ students from the classes of Dean Warren D. Allen and Professor Wilbur McCall. The program was as follows: Prelude and Fugue in C major (Bach), Ross Ring; Offertory in F minor (Salome), Pilgrims' Chorus from Tannhäuser (Wagner), Miss Aveyette Richardson; Reverie (Dethier), Scherzo Symphonique (Fryssinger), Miss Agnes Boulware; Gothic Suite (Boellmann), Miss Myrtle Shafer; Toccata (Dubois), Wilbur Cauch; Suite (Bartlett), Chorale, Miss Ira Rogers.

Miss Rogers is a member of the senior class, and showed a remarkably good technical grasp of the instrument, and at the same time a keen appreciation of the organ's poetic possibilities. She will be heard later on in the first of the commencement recitals, on April 23d, together with Miss Marguerite Deacon, pianist. Wilbur Cauch, already well known as a pianist, made a most brilliant debut as organist, playing the difficult Dubois Toccata with fine poise and precision. Miss Shafer's interpretation of the Gothic suite was as finished and smooth a performance as one could wish to hear, and the work of Misses Richardson and Boulware showed very good musicianship. Ross Ring from Eureka played his Bach well, and that is the first thing to be required of a well trained organist. With such good material in the school Dean Allen is planning a series of student organ recitals for next year. Class recitals are held every Tuesday afternoon at 3:30.—San Jose Mercury-Herald, March 19.

JOHN DE P. TELLER DEAD.

John De Peyster Teller, one of the well-known organists and singers of the bay cities, died last week at Colfax, where he had been for several weeks in a vain search for health. Teller was the organist of Trinity Church in this city. His untimely passing has caused many friends to mourn. Teller was born in San Francisco and was 37 years of age. He received a public school education and early devoted much time to music. His parents, the late Mr. and Mrs. John De Peyster Teller, removed to Alameda many years ago. Young Teller organized a choir at Christ Episcopal Church. He then went to the Church of the Advent in this city, later becoming connected with Trinity Church. He was well known in the Bohemian and Press clubs of San Francisco. Teller was also a member of Oak Grove Lodge of Masons of this city. Teller is survived by his wife, Mrs. Marion Wolf Teller, and two children, Harry and Marion Teller. He was the brother of Philip S. Teller, Walter Teller, Mrs. E. D. Holden and Fred and Charles Teller. Funeral services were held at Christ Episcopal Church, Alameda, Rev. Everett W. Couper presiding.

HARP VIRTUOSO AT NOTRE DAME COLLEGE.

Signor Alberto Salvi, Venetian Harp Virtuoso, Heard in Grand Classic Harp Concert in Music Hall of Notre Dame College in San Jose.

Notre Dame College has listened to the world's greatest singers, violinists, pianists at exclusive concerts in their beautiful assembly hall, and Friday afternoon added another star to the galaxy which has delighted the Sisters and students in the past, when Signor Alberto Salvi, a young Italian harp virtuoso, gave a magnificent classical concert at the college. Signor Salvi, although but 20 years of age, is considered one of the most brilliant harpists living, and certainly his long program of almost two hours duration given before the Sisters and pupils at Notre Dame Friday left nothing to be desired. Fantasia, op. 35 (Parish Alvares), the opening

number of his program, was given with brilliance and finish. His wonderful mastery of the harp and the magnificent tonal effects he produces are superb. Mighty, rolling tones or barely audible effects seem equally easy for his magic fingers; glissandos, variations, all the intricate phrasing of the harp are but child's play to this wizard of the harp.

Nor is he alone the interpreter-musician, for three of the numbers played are his own composition—the concerto in E flat op. 21; a Scherzo in A flat op. 12, and a charming impromptu—all showing high creative ability as well as thorough musicianship. Particularly fine was his "Study for the Left Hand Alone" by Dubois, with runs, glissandos, arpeggios and phrasing seemingly too difficult for even two hands. For this young maestro, however, it seemed amazingly easy. Sig. Salvi was moreover wonderfully generous in his encores, giving three during the course of his program, one in the graceful Spanish style, similar to "La Paloma," which was simply irresistible and started his audience swaying to the seductive strains.

Sig. Salvi's rendition of the entire program was artistic, powerful and brilliant tonal qualities, and exquisite interpretative genius giving to each number a charm peculiarly its own. His harp playing is, indeed, a revelation; he overcomes seemingly insurmountable difficulties in technic, phrasing, intervals, arpeggios, etc., with greatest ease, playing passages singlehanded that are tremendously hard of accomplishment by high-class harpists using both hands.

Sig. Alberto Salvi who, in this concert tour has already appeared in 56 cities of the United States, is but 20 years of age. He began his musical studies at the age of six, making such rapid progress that at fourteen years he entered the celebrated Conservatory of Naples, where he completed the usual eight-years' course within five years, earning his tuition during this entire period. Giovanni Caramiello, the famous harp teacher of Paris, personally instructed Sig. Salvi, dedicating one of his own compositions to this rising young maestro. Sig. Salvi and Professor Nicolo De Lorenzo, of this city, are cousins. Sig. Salvi was greatly impressed with the splendid work of Notre Dame conservatory, expressing in voluble Italian his delight when one of the young students performed for him upon the harp.



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ALCAZAR THEATRE.

One of the Alcazar's strongest attractions will be offered at the popular O'Farrell street playhouse next week when Willard Mack and Marjorie Rambeau will make their first appearance in San Francisco, except for their highly successful engagement at the Orpheum, in Mack's own sensational one-act thriller "Kick In." Three contracts were signed by the Alcazar, at different times for the appearance there of Willard Mack and Marjorie Rambeau, but each time they had to be cancelled on account of the phenomenal success of the two stars in their vaudeville play. Many people are of the opinion that Willard Mack and Andrew Mack, the Irish comedian are brothers, but this is not so, much to their mutual regret. They are not even related and, strangely enough, have never met, though both have been in the same profession for a number of years. Now that the vaudeville season of Willard Mack and Marjorie Rambeau has come to an end, they will be able to make their first appearance at the Alcazar and their opening play will be "Kindling" the powerful story of mother love, written by Charles Kenyon, of San Francisco. This is one of the most successful plays in the repertoire of Willard Mack and Marjorie Rambeau and no better choice could possibly have been made for their introduction to Alcazar patrons.

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DAVID BISPHAM AT THE ORPHEUM.

Music lovers will hail with delight the announcement that David Bispham, the celebrated baritone, will be the star attraction at the Orpheum next Sunday and all next week. Included in his programme are operatic numbers and old and new ballads selected from his repertoire. Particular features will be his famous rendition to music of Kipling's "Danny Deever," and Edgar Allen Poe's "The Raven." His accompanist will be Ward Lewis, a distinguished pianist. Among the number of brilliant society dancers who have attracted an unusual amount of attention are Annette Woodman and Guy Livingston. Miss Woodman is a graceful, willowy and handsome girl who has been dancing since girlhood and has followed one terpsichorean vogue after another with complete success. Her partner, Mr. Livingston, is of that clean tye of American so generally admired. Their programme will consist of their own interpretation of the Hesitation Waltz, the Tango, the Maxixe and a Gavotte.

Ben Deely, assisted by Marie Wayne, will appear in the laughable farce "The New Bell Boy." Lots of funny things happen in the hotel office but never was any real hotel the scene of such diversion as the hotel lobby in Mr. Deely's act. He appears as a tired, industrious colored porter and proves himself to be a capable comedian and a song writer of merit and originality. His biggest successes are "The Alamo Rag" and "I May Look Foolish But I've Got Common Sense." Joseph Bernard and Hazel Harrington will appear in a new skit called "Who is She?" by Willard Mack, now firmly established as a successful writer of vaudeville sketches. Mr. Bernard and Miss Harrington are great favorites on the legitimate stage. Mr. Bernard was featured in the name part in "The Devil" and he was prominent in the support of Kyrle Bellw in "Raffles." Miss Harrington's greatest success was probably achieved in Clyde Fitch's comedy "The Blue Mouse."

Next week will terminate the engagements of Clara Inge; H. M. Zazell & Co.; Bryand Cheerbert's Marvelous Manchurians and Johnny and Emma Ray in "On the Rio Grande."

CHRISTINE MILLER WITH BOSTON SYMPHONY

Miss Christine Miller, the distinguished American contralto, appeared February tenth as soloist with the Boston Symphony Orchestra, under Dr. Carl Muck, in the Ellis Course at Worcester, Massachusetts, scoring a splendid success with the orchestra and the audience, with whom she is a decided favorite. The Worcester critics spoke in the following flattering terms of her work with the orchestra:

Daily Telegram: "The soloist last night, Miss Christine Miller, is no stranger in Worcester. Her appealing contralto voice and excellent dramatic art have won for her many friends. The immediate impression as she begun her first aria, *Aid des adieux*, from Jeanne d'Arc, Tschaiakowsky, was how beautifully her rich voice

blended with the mellow notes from the violins. There are few whose voices ring truer than did Miss Miller's last night. Miss Miller's second aria was that of Lia, from *L'Enfant Prodigue*. At the close of this she received an ovation, but although she was recalled again and again, did not respond with an encore. Miss Miller has a charming personality, beside her beautiful voice, and it is to be hoped that she will not forget to return to Worcester."

Evening Gazette: "Miss Miller has appeared in Worcester on several previous occasions as festival soloist. Her voice is of a rarely beautiful quality, smooth and perfect throughout the entire register. There are no rough spots or signs of imperfect development anywhere, and in each aria she showed a thorough musicianship that was appreciated. Miss Miller could not be accused of a hackneyed taste in the selection of her program, for both of her arias were far from the beaten path. She sang them both well. Her French was perfect and her enunciation was crystal clear. She was obliged to bow to the applause that was enthusiastically accorded her, when she had finished."

Evening Post: "The aria, *Adieu Forests*, from Jeanne d'Arc, Tschaiakowsky, was beautifully sung by Miss Miller, who is recognized as one of the foremost contraltos on the American stage, has an unusually rich and musical voice, and is a favorite in Worcester. She has appeared twice at the festival, the last time being in 1911, when she sang the role of The Beloved in Omar Khayyam. Miss Miller's second selection was the recitative and aria of Lia from Debussy's *L'Enfant prodigue*. Both Miss Miller's selections gave her a chance to show the fine quality of her splendid voice, that seems to grow richer each year."

CORT THEATRE.

The latest and best of all New York Winter Garden shows, "The Honeymoon Express," with Al Jolson, the famous black-faced comedian, at the head of the original cast, which includes such well-known musical comedy entertainers as Melville Ellis, Mlle. Marie Robson, Ada Lewis, Anna Wheaton, Sybil Sunday, Marie Fenton, Doyle & Dixon, Donald McDonald, Arthur Monday and a chorus of sixty beautiful women, will be the attraction at the Cort Theatre for two weeks only, beginning Sunday evening, April 12, with matinees on Wednesday, Friday and Saturday of each week. This best of all Winter Garden attractions was a great success in New York where it remained for thirty weeks. It is in every sense the kind of entertainment one expects from that playhouse of novelty, being filled with

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T. V. CATOR'S COMPOSITIONS WELL RENDERED.

Thomas Vincent Cator, Jr., and Mme. Gabrielle Chapin-Woodworth, Soprano, Combine in Giving an Excellent Program Very Successfully.

The Chair of Music of the San Francisco District of the California Federation of Women's Clubs presented works of Thomas Vincent Cator, Jr., the well known California composer and pianist, at the Palace Hotel on Tuesday evening, March 31. The vocalist on this occasion was Mme. Gabrielle Chapin-Woodworth, prima donna soprano. The program was opened by Mme. Chapin-Woodworth with the rendition of two Italian operatic arias, namely, Addio di Mimi from La Boheme (Puccini), and an aria from Linda di Chamonix (Donizetti). Both works were very intelligently interpreted, Mme. Chapin-Woodworth's voice being a clear, true soprano voice splendidly adapted to the interpretation of colorature arias. It was evident that this artist is an experienced vocalist who understands the various phases of vocal art in a sufficiently satisfactory degree to bring out the inner beauties of a vocal composition. Technically, Mme. Chapin-Woodworth has grasped the most difficult variations of the art of colorature singing. She also succeeds in giving the phrases their intended poetic coloring.

The songs by Thomas Vincent Cator, Jr., which Mme. Chapin-Woodworth interpreted included the following: To Sleep (words by Tennyson), A May Song (words by Mira Abbot MacLay), To a Humming Bird (words by Anna Rozilla Crever), Quest, and Clorinda Sings. It would be difficult to choose from among these vocal gems that which is the best. They are all exceedingly well written, especially from the melodic standpoint, and are scored according to the best principles of theory and harmony. They express in every instance the meaning of the decidedly beautiful sentiments of the words and the accompaniments match the strong outline of the theme in a manner most conducive to a charming ensemble. They are all songs well worthy of addition to a fine vocal library. The audience was especially delighted with "A May Song," which was given a hearty and insistent encore. It was repeated by Mme. Chapin-Woodworth. Clorinda Sings is well-known from Madame Nordica's espousal of it, and Mme. Chapin-Woodworth gave it an exceedingly effective reading.

Thomas Vincent Cator, Jr., played several of his own piano compositions as well as the accompaniments to all the songs. The instrumental works included: A Northern Legend, What a Sea-Shell Told, In an Ocean Cave, A Western Love Poem, and Ride of Godiva. These compositions also demonstrated Mr. Cator's happy faculty in depicting concrete ideas in his music, which is in a large measure descriptive. Some of the works, like "A Northern Legend," are quite difficult, but in the main they demand musical sentiments rather than technical brilliancy. Mr. Cator, both as pianist and accompanist, revealed himself as a finished artist whose technical as well as emotional faculties have been developed to a degree where skill and poetic instinct are mingled in a manner that brings out the strongest features of a worthy musical idea. As accompanist, too, Mr. Cator proved himself possessed of a delicate touch, spontaneous attack and a ready fusing into the emotional coloring propounded by the soloist. Mrs. Thomas Vincent Cator, Jr., played the violin obligato to "Clorinda Sings" in a very finished artistic style.

A. M.

MISS KEMBLE'S READING OF "JULIEN."

Miss Margaret Kemble gave her second opera recital at the residence of Mrs. Rudolph Spreckels on Tuesday afternoon, March 10. The subject consisted of the new opera, "Julien," by Charpentier, which was recently performed for the first time in America at the Metropolitan Opera House, New York, with Caruso and Geraldine Farrar in the principal roles. This opera is a sequel of "Louise" by the same composer and has created a diversity of opinions which is as varied as it is interesting. Emily Frances Bauer, in her exceedingly interesting weekly letter to the San Francisco Chronicle, had this to say of Julien: "Julien is the restlessness that remained behind, after Charpentier had delivered himself of Louise, in every particular a compact, well-constructed work, of the earth earthy. Julien is the dream of the poet, of the idealist, and is pure philosophy and philosophizing. If it need be defined, which the word opera scarcely does, it might be aptly named tableaux chantants, and in this spirit it must be accepted. There will be those who do not care to take their opera that way, and for these will still be found some exceedingly beautiful music, some unusual stage pictures, dazzling in panoramic and color effects, with Caruso, ever a delight, on the stage almost continually. Miss Farrar is there, too, in live impersonations. It is probable that Charpentier spent much labor on this work. It sounds so, but there is no doubt that it is out of the fullness of his heart."

The story of the opera naturally revolves around the hero, "Julien," who is an idealist and who seeks to lift Louise up to his dream castles. Miss Kemble with that refined and convincing knack of delivery propounded the beauties of the work to her audience in an analytical style of explanatory declamation. Miss Kemble is decidedly happy in her efforts to make herself understood and leave her audience with the impression of observing a mental kaleidoscopic view of the work. This decidedly effective style of delivery was enhanced by the musicianly skill of Miss Esther Deininger who contributed the instrumental extracts on the piano. Miss Deininger is an honor graduate of the Munich Conservatory of Music where she studied with the famous piano pedagogues, Schwartz, who is also a piano virtuoso of renown. It was Mr. Schwartz who complimented Miss Deininger heartily upon her first teacher, Miss Kemble, and an endorsement from such a source is well worth cherishing. We heard Miss Deininger recently and became thoroughly convinced that she is one of the most finished and most gifted young pianists who have returned from abroad. She possesses an ex-

quisitely fluent technic and accuracy of attack as well as serious musical comprehension of the inner purposes of a composition. She makes the impression of being artistic to an unusual degree, and musical refinement and finesse seem to flow easily from her dainty finger tips. The genuine skill of a naturally endowed musical person can never be kept hidden, and will never be mistaken in its force and appeal. We trust that Miss Deininger will have ample opportunities to prove to the musical public of San Francisco what she has so vividly demonstrated to us, namely, that she is a young pianist of whom this city may well be proud.

A. M.

PHYLLIDA ASHLEY'S CONCERT.

Phyllida Ashley, pupil of Mrs. Blanche Ashley, gave a concert at the St. Francis Hotel on Tuesday evening, March 31st, which was well attended by an audience that revealed its enthusiasm several times during the evening, by giving the young pianist several ovations. The writer was able to hear Miss Ashley in the large group of compositions which formed the second part of the program and which was especially well adapted to reveal her versatility and poetic insight. Miss Ashley is essentially a temperamental player. Her touch is caressing when in its tender moods and vigorous when the occasion demands. She possesses an extraordinarily developed technic which may well be termed brilliant, and this technical skill is sufficiently controlled by the player to become subservient to the most delicate shadings of a composition. This intelligent "coloring" of runs, trills and octave passages is a phase of pianistic art which reveals real talent or even genius, and that Miss Ashley is a young artist singularly well equipped with all the essentials of an unusually gifted pianist can not be questioned by anyone who heard her on this occasion.

The group of compositions which we heard included not less than nine works of composers of the most va-



PHYLLIDA ASHLEY

A Very Talented Young Pianist Who Scored a Brilliant Success at the St. Francis Hotel Last Week

ried characteristics. To give each of these works its particular style of expression demands far more than ordinary musical equipment, and yet Miss Ashley succeeded singularly well in imbuing all these works with their peculiar "individualism." She makes the impression of being heart and soul in her work, actually drawing from the keyboard the sentiments moulded into the notes by the composers. We were particularly delighted with Miss Ashley's charming employment of the pianissimo, and the facile manner in which she obtained striking contrasts between light and shade. The program was a very ambitious one, including the Beethoven Sonata Op. 57, the Schumann Etudes Symphoniques, and the group of compositions to which we have referred: Prelude C minor (Chopin), Song Without Words E major (Mendelssohn), Gavotte (Gluck-Brahms), Fugue in D (Bach), Fragment for double harp, Orpheus (Monteverdi), Intermezzo (Huber), Chant de Voyageur (Paderewski), Arabesque (Debussy), and Jongleur (Moszkowsky). It surely is no idle boast to state that Miss Ashley has a very brilliant musical career ahead of her.

A. M.

SHORT ITEMS OF INTEREST.

Carl Anderson was the soloist for the Pacific Musical Society's reception in honor to Mme. Tojetti, at the St. Francis Hotel, Tuesday afternoon. His program on this occasion included: Wie bist du meine Königin (Brahms), Vittoria! Vittoria! (Carissimi) Ständchen (Strauss). On the 14th of April Mr. Anderson is engaged to appear before the California Club of San Francisco, at which time his program will be as follows: Invictus (Huhn), Jeunes Fillettes (Weckerlin), Passing By (Purcell), Sonnet d'Amour (Thome).

Christian Sinding, the great Norwegian composer, has dedicated his new opera, "The Sacred Mountain," to Arthur Shattuck, the American pianist. The Sinding opera will be produced in Dresden and Dessau in May. Mr. Shattuck will make a concert tour of the United States and Canada during the coming season under the management of Haensel and Jones.

Two hundred and nineteen congresses and conventions now have been booked to meet in San Francisco

in 1915 during the Panama-Pacific International Exposition. The last organization to notify the Bureau of Conventions and Societies of the Exposition that it will meet in San Francisco during the 1915 universal celebration is the Congress of Religious Education, to be held in connection with the Religious Education Association.

* * *

Two hundred and fifty prominent members of the local Italian colony gathered at a fashionable restaurant last week for the purpose of paying a heartfelt tribute to Ettore Patrizi, editor of L'Italia, whose energetic efforts had not a little to do with the success of the work that culminated in the unveiling of the Verdi Monument in Golden Gate Park. Patrizi was made the guest of honor at a dinner of exceptional excellence, at which every speaker lauded the editor's work.

* * *

Miss Vivian Grant gave a presentation of "Parsifal," Wagner's festival music drama, recently. Pictures of every scene in the master work were thrown on the screen, the transformation scene included, where the woodland scenery changes to the rocks and then to the Temple of the Holy Grail. In Act III, Parsifal, Gurnemanz and Kundry were observed in the woodland scene and in the arched passage among the rocks on their way to the Temple. The chimes were played on the piano by Miss Grant. A reading of Parsifal was given and the action of the drama explained. Miss Grant played on the piano extracts from acts 1 and 4 and in act 3 on the violin the Good Friday Spell by Wilhelm.

* * *

Miss Fernanda Pratt gave her second Drawing Room Recital at the residence of Mr. and Mrs. Leander S. Sherman, on Green Street, on Friday evening, March 20th. A large audience was in attendance and the young artist delighted everyone with the beauty of her voice and the decidedly musicianly intelligence of her interpretation. The program consisted of a well chosen series of classic vocal compositions and represented one of the most delightful concerts heard here this season.

* * *

Miss Maud White, soprano, pupil of Mme. E. Guesta, sang recently at a members' meeting of the Pacific Coast Women's Press Association. Her numbers were Chanson Provençal, in French, and Who is Sylvia, in English. Miss White possesses a beautiful colorature soprano which is notable for the purity, clearness and accuracy of its trill. The ladies for whom Miss White sang were greatly delighted and expressed regret that she did not sing another number. Miss White is still very young, and, taking this fact into consideration, as well as her brief time of tuition, her work may certainly be regarded as above the average.

* * *

Miss Elizabeth Simpson gave two successful recitals recently. The first of these took place on March 9th and the program was as follows: Sonata for Two Pianos (Mozart), Miss Stut, Miss Ford; Variations for Two Pianos (von Willin), Mrs. Street, Miss Simpson; Bagatelle, F major (Beethoven), Miss MacGregor; Impromptu for Two Pianos (Schütt), Mrs. Street, Miss Simpson; Capriccio in B minor (Mendelssohn), Miss Bradley, orchestral accompaniment on second piano by Miss Simpson. The second took place on Saturday afternoon, March 14th, and introduced Miss Sally Kerr Street, pianiste, assisted by Mrs. Clarence Winslow Page, contralto, and Robert Rook, violinist. It took place at the Berkeley Piano Club. The program was as follows: Sonatine, Op. 100, for piano and violin (Dvorak), Mrs. Street, Mr. Rourke; (a) Birth of Morn (Franco Leoni), (b) Cradle Song (Kate Vannah), Mrs. Page; Theme and Variations, Op. 64 (for two pianos) (N. von Wilm), Mrs. Street, Miss Simpson; (a) Spanish Dance, Op. 58, No. 1 (Rehfeld), (b) Orientale (Cesar Cui), Mr. Rourke; (a) Im Kahne (Edvard Grieg), (b) Lockruf (Rückauf), Mrs. Page; Impromptu Roccoco (for two pianos) Op. 58, No. 2 (Schütt), Mrs. Street, Miss Simpson; Connais tu le pays? from Mignon (Thomas), Mrs. Page, violin obligato by Mr. Rourke. Miss Simpson is now preparing a series of historical pupils' recitals to be given this season in which it is proposed to trace musical development from Bach to the present time.

* * *

Frederick G. Schiller has opened a studio in the Gaffney Building where instruction will be given in piano, harmony and counterpoint, also coaching in opera, oratorio and lieder. Mr. Schiller received the largest part of his musical education at the Royal Academy of Music in Munich under such masters as Rheinberger, Thuille, Kellermann, a favored pupil of Liszt, and Felix Mottl, the great conductor of Wagnerian operas. Mr. Schiller was also associate conductor in the German municipal theatres of Nuremberg, Bayreuth and other cities. He was also musical director in Dr. Proell's Opera School in Munich and has edited a number of treatises on musical subjects. He has been engaged as the head of the department of music in the University school of San Francisco for the ensuing year. Mr. Schiller has started a special class in harmony, using a method specially adapted to impart this knowledge easily to beginners as well as professional musicians.

* * *

An Evening of Ensemble Music was given by Samuel Savannah, violinist, and Miss Cora W. Jenkins, pianist, at the Jenkins School of Music in Oakland on Tuesday evening, March 31st. The following excellent program was splendidly interpreted: Gade—Sonata for Piano and Violin, Op. 6; Vieuxtemps—Adagio Religioso, from 5th Concerto in D minor. Sauret—Farrall, Kreisler—Caprice Viennois; Dvorak—String Quartette, Op. 96 in F major; Samuel Savannah, Mrs. Samuel Savannah, Eric Weiler, William Lelmer.

* * *

Mme. Armand Cailleau (Rose Relda) will direct a song recital to be given on the afternoon of April 14th in the St. Francis Hotel. A number of well known young singers will appear.



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The big grand opera stars are "out in force" in this new list. Caruso contributes a charming love song which is an example of pure singing delightful to hear; and as though to prove how little he need depend on the sensational dramatic effects he produces in some of his operatic roles, the great tenor sings here with simple earnestness, and with that repose which brings out all that is most beautiful in his voice. That noted baritone, Titta Rufo, sings the gay Brindisi from Don Giovanni with brilliancy and abandon. Melba gives a most effective rendition of a new Lehmann song, "Magdalen at Michael's Gate," written especially for Melba's present tour and regarding which the critics everywhere have been most enthusiastic. Alma Gluck presents the favorite "Carmena" vocal waltz; Frieda Hempel sings an exquisite Mozart operatic aria with beautiful expression, and Arditi's "Parla Valse" is also delightfully rendered, the full charm of this fascinating number being admirably brought out. Julia Culp, the distinguished Lieder singer, has just joined the exclusive Victor artists and for her first numbers presents "Drink to Me Only With Thine Eyes," and a tender and lovely rendition of Brahms' beautiful "Lullaby." Evan Williams sings the popular "Holy City" exquisitely, the high key used suiting his voice admirably.

Nora Bayes reappears in the Victor list with two new numbers—the jolly "Good Ship Mary Ann" is sung in that unmatchable brogue for which this highly popular comedienne is noted, and "You Can't Get Away From It" is a funny take-off on the new dances. Harry Lauder brings out two new songs, "The Portobello Lass" and "It's Nice to Get Up in the Mornin'," in his distinctive amusing style. The Queen of the Movies and Sari, two

new European operetta successes which are now pleasing New York audiences, are the productions selected by the Victor Light Opera Company for their two attractive medleys. The Lyric Quartet also gives two selections from the former of these operettas. Alan Turner sings two favorite folk ballads, "La Poloma" and "O Sole Mio," and it is the first time these well-known numbers have been given in English. The April list of popular songs is full of variety—all good numbers of their respective types, rendered by singers best adapted to each particular kind of song.

Two famous Wagner selections, "Siegfried's Funeral March" and the "Ride of the Valkyries," are splendidly rendered by Vessella's Italian Band. That skilful accordion player, Pietro Deiro, contributes a spirited march and a melodious waltz. Among the new educa-

versatile, including some new ballads and a group of light opera arias as well as old Italian classics. On March 28, Mrs. Biers gave a Music Soiree at her residence studio, which was attended by a large number of guests.

Miss Lucia Dunham, the distinguished American concert singer, appeared before the Sorosis Club last Monday afternoon and created an exceedingly favorable impression. She sang with exquisite taste and judgment the following folk songs: Chanson Normande, La Romanella, Spinnerliedchen, Kom Kiyra, Kak po Sadiku, Ainte Koimeson, Kitty of Coleraine; Ruhe meine Seele, All mein Gedanken (Strauss), Loughareema, Back to Ireland (Villiers Stanford).

The seventh meeting of the Douillet Club took place at the Douillet Conservatory of Music, 1721 Jackson Street, on Sunday afternoon, April 5th. The program included Rondo Capriccioso (Mendelssohn), Miss Ruth Thompson; Vocal Duo from Lakme (Delibes), Misses Rienecker and Lorine Pfarrer; Essay on Music, Mrs. Grace L. Faulkner; Ciaccona for Violin (Vitali), Miss Blanche Rouleau.

The next Nash-Wetmore concert will take place at the Colonial Ballroom of the St. Francis Hotel on Tuesday afternoon, April 14th. The program will include: E minor Sonata for piano and violin (Mozart), Miss Carolyn A. Nash and Ralph D. Wetmore; Concerto for violin, Op. 77 (Brahms), Mr. Wetmore and Miss Nash; Kreutzer Sonata for piano and violin, Op. 47 (Beethoven), Miss Nash and Mr. Wetmore.

The eagerly expected Beethoven recital announced by the Hughes-Wismer-Riley Trio will take place on Tuesday evening, April 21st, at Sorosis Club Hall. Miss Fernanda Pratt will be the soloist, and both Hother Wismer, violinist, and Herbert Riley, cellist, will be heard in solo numbers. The program will be an exceptionally delightful one and will be published in the next issue of this paper.

The American School of Opera will present its next performance at eight o'clock on the night of April 30th in the German House, at Polk and Turk streets. The programme will include Offenbach's operetta, A Marriage by Lantern, the finale of the second act of Le-cocq's Heart and Hand and Cellier's opera, The Spectre Knight. All three plays will be enacted by students of the school, under the direction of Paul Steindorff and Will F. Rochester.

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Mrs. Waldeck Biers sang at the Shattuck Hotel, Berkeley, on Sunday, April 5. The program was quite



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SAN FRANCISCO, SATURDAY, APRIL 18, 1914.

Price 10 Cents

STEINDORFF'S GOOD FRIDAY STABAT MATER DRAWS LARGE AUDIENCE

Greek Theatre Well Filled With One of the Largest Audiences of the Year When Steindorff's Combined Choral and Oratorio Societies Give Matchless Illustration of Spontaneous Chorus Singing, Mme. Yvonne de Treville a Feature of the Occasion

By E. M. HECHT

As usual, Zeus beamed down upon his Greek Theatre at Berkeley last Friday afternoon with such warmth and geniality that wraps were discarded and umbrellas, originally brought to ward off his tears, were raised in protection against his smiles. There was a fair-sized audience, the theatre being about two-thirds full, to hear Paul Steindorff, assisted by a large chorus, and orchestra of fifty and a quartet of soloists, render a concert of sacred music, ending with Rossini's "Stabat Mater." The orchestra, soloists and chorus made an effective stage picture, one which should be seen here more often, as oratorio and cantata work are potent factors in general musical education. The concert consisted of two parts. The first part was devoted to orchestral numbers and vocal solos; the second to the "Stabat Mater." The second part was more interesting and much better done than the first, the orchestral portions of which showed lack of adequate rehearsals. On the other hand, the "Stabat Mater" was most enjoyable, and produced some of the best choral singing that has been done by local talent for some time past.

Frankly, the first part of the program, Beethoven's "Lenore No. 3," was not well done. The intonation was bad, the lower wood-winds and brass being notably off pitch. The ensemble was uncertain, the various orchestral choirs being apparently unable to feel rhythmically with each other. This effect is often noticeable in the Greek Theatre with a casual orchestra. The acoustical effects are far different than in a hall and it takes some little experience for an organization, not working together all the time, to play well together there. The result was an uncertain, uneven, rather spiritless and colorless rendition of the overture, which failed to assume life, in spite of Steindorff's able efforts. After this number the orchestra seemed to find itself, and, although far from clear in the Albert orchestration of the Bach Praeludium, Choral and Fugue, had steadied down well for its work in the "Stabat Mater."

Miss Fernanda Pratt, most attractive and winsome in her youthful simplicity and dignified bearing, sang Bizet's "Agnus Dei;" and sang it with a wealth of tone and colorful meaning that promised well for her later work in the afternoon. Miss Pratt seems to be going forward by leaps and bounds. Hers is a voice rich, full, and velvety in the lower tones, and throughout its compass and excellent. The slight exception perhaps of a tendency to force at the extreme. The young artist impressed me as fully grasping what she is about. Her musicianship is unquestionable and this, combined with intelligent use of her beautiful organ, brings her far. There were moments of fine thrill in her work, particularly in "Portem" and in the lovely "Quis est Homo." Whenever these moments of intensity can be sustained and the singer's complete control, then Miss Pratt will have definitely "arrived." To my mind, it is merely a question of experience and time. The brilliant resonance of her lower tones is a delight to the ear.

Madame Yvonne de Treville sang the Recitative and Aria from Handel's "L'Allegro e il Penseroso," in French. In spite of the fact that Mme. de Treville impresses one at once with her complete artistry, I liked this part of her performance least of her afternoon's work. Perhaps I missed the dignified English of Milton to which this music was written, but the tempo seemed slow and the interpretation lacked life and interest. Handel is much fuller of warm, rich blood than Mme. de Treville evidently reads in him. Nevertheless, her splendid phrasing and firm poise showed her to be an artist of high rank. I could not help but notice that at times her coloratura and trill work lacked the clarity and precision for which she has been famed. In fact, I liked her less in her florid work than in those few serious passages of the "Stabat Mater," where her beauty of voice and artistic finish aroused enthusiasm. In the "Quis est Homo" she sang brilliantly, and the perfect blend of her clear soprano with Miss Pratt's resonant contralto was an artistic triumph for them both. The "Inflammatus" was most artistically and authoritatively sung. Mme. de Treville rose to big heights in this number. Her voice rang strong and clear above the well sustained background and quite thrilled the assemblage.

I learned that Thos. C. Barr, the tenor, had just about recovered from a bad attack of laryngitis. This may explain, perhaps, why he could hardly be heard above the orchestra, and why his "Cujus Animam" was an uninspired performance. What was audible showed good musicianship and a small voice of pleasing quality, but whether or not Mr. Barr is capable of big work would be unfair to judge, in view of his throat condition, without future hearing. Charles F. Robinson, Jr., also disclosed a small voice of light basso cantante timbre and pleasing quality. He, too, lacked



THE HUGHES-WISMER-RILEY TRIO.
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Tuesday Evening, April 21

power and was, at times, completely drowned out by the orchestra. Neither Mme. de Treville nor Miss Pratt were covered at any time, so this can not be laid to Mr. Steindorff who, in general, handled his orchestral forces admirably in this regard. The fault, therefore, must lie with the male singers.

A special praise, and a warm one, is due the chorus. Sure and firm in its attack, clean in intonation, and with great variety of shading, it did great credit to the various societies from which it was drawn, and to the excellent drilling of Mr. Steindorff, whom it is hard to excel in this branch of musical work. If this chorus will continue working together, our community will have a singing body of which it may be proud.

One of the delights of the afternoon was Louis Newbauer's flute work. In the "Leonore," the one bright spot was the well known passage for the flute which fairly danced in its jubilation under his fingers. His obligato to Mme. de Treville was most highly artistic in its phrasing, shading and repression, and his tone was as clear and bird-like as the most exacting could demand. Let us have more oratorio and choral festivals. Mr. Steindorff and his forces are showing us the way, let us follow in their lead.

THE MISCHA ELMAN CONCERTS.

Next Wednesday morning the box offices will open at both Sherman, Clay & Co.'s and Kohler & Chase's for the two exquisitely beautiful and interesting programs to be played by Mischa Elman, the young Russian master-violinist, at the Columbia Theatre. The dates of these auspicious events are Sunday afternoons April 26 and May 3. As usual, Elman will be accompanied by that excellent artist Percy Kahn, who has been associated with him for many years. There is but little to tell the readers of the Musical Review about Elman and his glorious gifts. He is a musician to the manor born and neither years of practice or any amount of teaching would accomplish the results achieved by this true genius. He can make his instrument veritably sing and he has been rightly dubbed "The Caruso of the Violin;" there is a human quality in the Elman tone that is indescribable; it touches one's very heart.

From the highest musical standpoint, too, the Elman programs are quite impeccable. He does not rely on the virtuoso numbers for the violin for his success, but gives ample attention to some of the great classic "Sonatas." Here is the offering for the first concert:

- 1 Sonata for Violin and Piano D major Op. 12 No. 1.....Beethoven
- 2 Concerto Op. 23.....Goldmark
- 3 Sonata for Violin E major.....Handel
- 4 (a) Nocturne.....Chopin-Auer
- (b) Vogel als Prophet.....Schumann-Auer
- (c) Gavotte.....Gretry-Frank
- (d) Polonaise A major.....Wienawski

The second and positively last concert will bring forth the following list of works:

- 1 Sonata for violin and piano No. 10.....Mozart
- 2 Concerto, B minor Op. 61.....Saint-Saens
- 3 Faust Fantasia.....Wienawski
- 4 (a) Serenade Melancolique.....Tschalkowsky
- (b) Hungarian Dance No. 1.....Brahms-Joachim
- (c) Aubade Provencale.....Couperin-Kreisler
- (d) Etude Caprice.....Paganini-Auer

Mail orders for these events may be addressed to Will L. Greenbaum at either box office. After his concerts in this city Elman will sail for the Antipodes and the far East and will not be heard in America for several years.

THE FLONZALEYS IN GREEK THEATRE.

For the past few years the Faculty Committee on Music and Drama of the University of California has been offering a great musical attraction as one of the special events for commencement week. One year the Russian Symphony Orchestra played, last year Eugen Ysaye was the attraction and for this year the Flonzaley Quartet has been secured. This is a particularly appropriate offering for a University event as there is nothing in musical art more elevating and important than the masterpieces for this combination of instruments. Haydn, Mozart, Beethoven, Schumann, Schubert, etc., wrote many of their very greatest works for the string quartet which is really the foundation of the entire orchestral system. This event will take place at 3:15 on Tuesday afternoon, May 12 and a splendid program is promised. On account of the enormous seating capacity a special scale of prices will prevail on this occasion and general admission will accommodate over four thousand people at the rate of 50 cents.

FESTIVAL ENGAGEMENTS FOR MILLER.

Miss Christine Miller's season will be continued into the summer—to the end of June when she appears as soloist at the National Sängerkongress to be held in Louisville, Ky. This will be Miss Miller's second appearance at a Louisville Festival. This distinguished contralto will sing also at the Denver, Colorado, Festival, May 29th and 30th, and at the Syracuse, N. Y., Festival, May 5th and 6th. The popularity of Miss Miller with the Indianapolis Männerchor is attested by the fact of her engagement as soloist on May 1, at the anniversary concert—her sixth consecutive appearance with this society. Late in April, the popular contralto appears in recital, for the second time, before the Chicago Lakeview Musical society, and at Grand Forks, North Dakota, under the auspices of Wesley College.

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DAVID BISPHAM'S MISSION.

The appearance of David Bispham, unquestionably the foremost American baritone before the public today, at the Orpheum during these two weeks is of more musical significance than the mere fact of his giving a number of excellent programs justifies one to assume. It is true Mr. Bispham's artistry is as delightful as ever, and his enunciation is a joy to hear. It is also true that his voice is still beautiful and mellow and his intellectual grasp of a classic composition worthy of the greatest admiration. But of even greater importance than Mr. Bispham's artistic achievements are his explanatory remarks with which he precedes the musical part of his program. The Pacific Coast Musical Review, among other important campaigns, has persistently fought for presentation of grand opera in the English language as far as this country is concerned. We could never understand the wisdom of listening during three and four hours to a musico-dramatic performance without understanding a word that was uttered. We could never see the logic of the contention that it was impossible to understand a singer in grand opera whether he or she sang in English or a foreign tongue, for we always considered enunciation as one of the principal requisites of vocal art, and the singer who can not be understood as to the words of a song is only half a singer after all. It is therefore gratifying to find in Mr. Bispham an artist who can not only speak of the necessity of having opera heard in the native tongue, but who can graphically illustrate that it can be done, and that it can be done in a manner very pleasant to the ear and very receptive to the mental faculties of an average intelligent person.

That Mr. Bispham is doing a great service to the genuine music lovers residing in America can not be questioned. Grand opera has ever remained a mystery to the uninitiated, not because they did not like it, but because they had to listen to sounds and gestures without understanding the gist of the story associated with the music. That such pantomimic performances presented splendid food for the satirist and the humorist can not be questioned, and the time was not far distant when the masses would have regarded the entire grand operatic enterprises as a huge joke. There can not be any continuous life for an artistic undertaking without the hearty support of the masses. Society may succeed in making grand opera a passing fad, but it can never perpetuate it without the support of the public at large. And the public at large will never support any artistic endeavors that are slowly but surely becoming a laughing-stock, such as grand opera was becoming under the curse of the foreign-tongue performance. Mr. Bispham is therefore performing a great service in the interests of grand opera as well as music in general, for the adoption of the English language will also be employed in the interpretation of concert songs. Those who are still skeptical regarding the possibility of singing in English in a manner so as to be easily understood and pleasing to the ear should not fail to hear David Bispham at the Orpheum during the remainder of this week and the entire next week, and we are certain that they will hear an object lesson that will rivet itself so thoroughly upon the tablets of their memory that grand opera in English will not only seem a possibility to them, but a consummation of a desire well worthy of encouragement and support.



MISCHA EELMAN

Young Master Violinist Who Will Appear at Columbia Theatre on Sunday Afternoons, April 26 and May 3

EUROPE AND AMERICA.

The readers of the Pacific Coast Musical Review will no doubt have seen some of the ridiculous and foolish arguments in certain Eastern daily and musical papers regarding the dangers underlying music study in Europe. For a time efforts were even made to introduce the moral side of music study with the idea of making Europe responsible for the moral character of a young man or woman. This paper has considered this entire controversy so silly and so uncalled for that it has never even commented on it, and would not do so at this time, did not our own musical conditions in the far West show wherein it is necessary to emulate Germany and other European countries, before we can lay claim to being a genuine musical community. The campaign against the necessity of studying in Europe has been started years ago by the New York Musical Courier, long before there existed other musical papers in this country. That was a campaign well justified, because it is unwise to go abroad to study the fundamental principles of music, when any good teacher in America can impart such knowledge just the same. The campaign has been so successful that more and more young students remain in this country until they can master the first principles of instrumental or vocal art, and then, after having studied music sufficiently to understand it, a trip to Europe will be of benefit because of the many concerts of high character that can be attended without great expenditure of money. The musician, if he is able to afford it, should travel around the world just the same as the man who desires to broaden his education by means of travel. To remain at home all one's life causes mental stagnation and congestion of ideas.

To hold Europe responsible for the influx of American students, or for their neglect in study, or lapses of moral responsibilities, is as stupid as it is unjust. One might just as well hold America responsible for the weaknesses existing among artists and students in this country. The blame rests only with the students and their parents or friends who consider an European musical education absolutely necessary to their career. As long as this fixed idea persists in making itself felt in this country, Europe will take advantage of the same as a business proposition, and as far as we can see there is nothing reprehensible in taking advantage of a commercial situation. If the papers who cast slurs and insults upon foreign countries would devote their energies to educate their own people to a sane understanding of the question, and prove to them how it is possible to attain the intellectual grasp of musical art at home in the same degree as it is prevalent abroad, much more could be accomplished, and needless waste of billingsgate and printers' ink could be avoided. Evils must be stopped at their root. Europe could not force

American students to come if they did not want to do so. As long as they believe Europe necessary to their musical education they will go, and Europe will welcome them with open arms. Therefore we believe it to be uncalled for to blame Germany for a situation or condition of affairs solely created by the musicians and music students of America. Only recently we had to call attention to an incident where a San Francisco teacher who had done fine work was ignored by a daily paper, while the name of the foreign teacher who gave an American artist some lessons was specially mentioned. As long as the American teacher is belittled by his own pupils and by the American newspapers and the European teacher is exalted, so long will Europe benefit from the influx of American students. We repeat that we can not see where Europe is to blame.

We do not know anything, except through hearsay, of the conditions that prevail in Eastern cities, but in the West we are still far behind Germany in the matter of an intelligent grasp of big musical enterprises. Concerts are as well attended as anywhere else. Grand opera finds an occasional boom. Teachers do a good business. Amateur orchestras and choral societies flourish. Chamber music has its spasmodic periods of prosperity. But there does not exist an organized effort to do big things musically. Paul Steindorff is one of a very few who have made strenuous efforts, even to the extent of financial losses, to inaugurate choral festivals such as are given in Germany and other European countries. While there was a large audience at the Greek Theatre on Good Friday afternoon to listen to a sacred concert and the Stabat Mater, still the great auditorium should have been packed to capacity. If that could be accomplished regularly whenever Mr. Steindorff and his excellent choral societies give a performance in the Greek Theatre, then San Francisco could boast of a musical atmosphere such as is noted in Germany. The funny part of the situation is that in Berlin, Munich, and other German cities the musical atmosphere is principally maintained by American students, who become indifferent the moment they return to their own country. If every one of the students who have left San Francisco to study abroad and who have returned would become members of one of Mr. Steindorff's organizations, or would attend these choral festivals, they would not only perpetuate the musical atmosphere which they have helped to create in Germany, but they would establish a definite musical atmosphere of their own which would help more than all the virulent attacks upon the integrity and dignity of Europe to make America respected as a musical community. But as long as Americans themselves do not respect each other in musical education, how can the country expect outsiders to respect its musical institutions?



Los Angeles, Cal., March 21, 1914.

The most important musical events of a purely local nature during this season are, of course, the concerts of the Los Angeles Symphony Orchestra, under the able direction of Adolf Tandler. Notwithstanding certain misunderstandings and frictions during the beginning of the season, the concerts have progressed satisfactorily, and they have increased from an artistic standpoint as well as financial. Mr. Tandler has proved himself a very capable conductor who understands how to drill his body of musicians in a manner that secures the finest results. He is particularly efficient in the interpretation of the classics, obtaining rhythmic and emotional effects. The musicians follow Mr. Tandler with more than ordinary zeal and enthusiasm. The programs are compiled with superior judgment and nothing is left undone to give Los Angeles adequate concerts of which any city may well be proud. It is to be hoped that the citizens of Los Angeles will continue to support these events with increasing financial aid.

Mr. and Mrs. Thilo Becker gave a delightful pupils' recital at the Gamut Club Auditorium on Thursday, February 5th. A number of very talented advanced students took part in the program and they are assisted by Paloma Schramm.

Charles W. Clark, the distinguished American baritone, gave an excellent recital at the Auditorium on Thursday evening, February 5th. His program consisted of French, German and English songs and he proved himself one of the very finest vocal artists heard in Los Angeles in a long while.

On Tuesday evening, February 10th, the Ellis Club, under the skillful direction of J. B. Poulin, gave one of its regular concerts at the Auditorium. It was an exceptionally artistic affair and revealed both the club and Mr. Poulin at the very height of their efficiency. Mr. Poulin is a born director of choruses. He understands how to obtain sufficient tone volume without forcing the voices and he also is an adept in shading. Indeed, he is so successful in transmitting his own poetic and dramatic ideas about a vocal composition to his chorus, that the effect can hardly be distinguished from that secured by a single artist. The Ellis Club consists of excellent material and Mr. Poulin understands thoroughly how to obtain the finest results from such material. Aurelia Warry, soprano, was the soloist on this occasion. Mrs. Warry possesses a clear, ringing soprano voice which she used with fine judgment in arias from Cavalleria Rusticana and Manon Lescaut. The pianist was Ray Hastings, who acquitted himself very creditably of his task.

Harley Hamilton, the founder of the Los Angeles Symphony Orchestra, returned from a prolonged visit in Europe, where he took advantage of his opportunity to hear and see the best in music, early this year, and was the recipient of numerous social attentions. Indeed, there were so many receptions in his honor, that he can hardly look a red lemonade or a sponge-cake in the face without being at the same time glad and sorry that he is so popular. Mr. Hamilton was for sixteen years leader of the Los Angeles Symphony Orchestra and he surely has earned the gratitude of everyone interested in music in the Angel City. Of course, the most elaborate and the most hearty welcome accorded Mr. Hamilton was by the Gamut Club, whose president he was for several terms. Besides, the red lemonade was not quite so much in evidence at the Gamut Club as it was at more private affairs. Mr. Tandler made a few very apt remarks, bestowing well merited tribute to Mr. Hamilton's efforts in behalf of musical progress in Los Angeles, which remarks were enthusiastically endorsed by everyone in attendance.

John McCormack, the famous Irish tenor, gave two concerts early in February which attracted record houses. The capacity of this singer to attract audiences is truly remarkable; but his exceedingly pleasing voice and his matchless manner of singing ballads form sufficient justification for the enthusiasm of the public.

Sigmund Beel, concert master of the Los Angeles Symphony Orchestra, and Raoul Laparra, French pianist and composer, appeared at the February meeting of the Southern California Music Teachers' Association. Their numbers included the Bach Sonata in A major for piano and violin, and the Laparra Sonata in A minor, also the Grieg Sonata No. 3 in C minor. There was a large audience present and the two musicians were enthusiastically received, having demonstrated that they are entitled to the admiration of everyone unselfishly interested in music as an art. Mr. Beel is a violinist of the highest rank, who understands the classics from the ground up, and the pianist, Mr. Laparra, proved himself fully competent to add his share to the fine character of the program prepared for this occasion.

Allice Coleman Batchelder is giving the usual excellent array of chamber music concerts in Pasadena this season. The present is the ninth season under Mrs. Batchelder's direction and it is gratifying to note the continued and increasing interest displayed in these events. The assisting artists this year are Mrs. Es-

telle Heardt Dreyfus, one of the leading contraltos on the Pacific Coast and an artist of the highest standing, and Harry Clifford, a baritone who has not his superior in America. Mr. Lott is an ideal concert singer and he can not be heard too often in public. The programs arranged contain the most representative of the old and modern chamber music classics.

Eduardo Lebegott, since his resignation from the Peoples' Orchestra, has made rapid progress on his own account. He is now leader of the Los Angeles Orchestra, which made its first appearance at the Majestic Theatre on Sunday afternoon, February 15th, with gratifying artistic results. Olga Steeb played the Liszt Piano Concerto with the assurance and brilliancy of a genuine artist. Miss Steeb is surely one of the most capable pianists ever heard in Los Angeles. Her technique is simply astounding and her emotional expression is worthy of the most serious attention. She ought to appear on concert tours throughout the Pacific Coast. It would be difficult to imagine a more thorough interpretation of the Liszt Concerto as Miss Steeb rendered it on this occasion. The orchestral part was well sustained under the direction of Mr. Lebegott. Director Lebegott added a big Festival chorus to his orchestral enterprise and is now preparing Perosi's Crucifixion to be presented with orchestra and chorus on Easter Sunday.

Ernest Douglas, one of Southern California's leading organists, gave a delightful concert at St. Paul's Pro-Cathedral on Monday evening, February 16th. He was assisted by the choir of the church and a very artistic program was presented. Mr. Douglas is a very energetic and very able artist and his contributions to the musical life of Los Angeles are well worthy of the heartiest encouragement. The concerts under his direction



THOMAS EGAN
The Irish Tenor Who Will Give Several Concerts on the Pacific Coast Next Month

are always exceedingly fine events and the large attendances show the interest of the public in the most striking fashion.

The Laryngitis germ seems to have invaded the artist colony in Los Angeles as well as everywhere else. Among the victims was Mme. Jeanne Jomelli, one of the Behymer attractions and one of the features of the famous Philharmonic Course. Fortunately, at the time Mme. Jomelli fell victim to the winter's climate, Yvonne de Treville was somewhere in the neighborhood, and again the adage proved correct, namely, that there is no ill wind that does not blow someone good. In this case the Los Angeles people did not regret having "blown" themselves for Mme. Jomelli and hearing Mme. de Treville. She surely proved herself an artist par excellence. Her voice is a beautifully mellow and ringing soprano and her interpretation of the various concert numbers were up to the highest standards set in this city.

The indefatigable Estelle Heardt Dreyfus is always planning original programs which are particularly suited to concert work. Her beautiful, round and resonant voice is heard frequently to splendid advantage, and her programs have always a certain atmosphere of originality and unique artistic flavor. Mme. Dreyfus is very fond of "purpose" programs and she surely succeeds in making the same popular in this section of the State. She is an artist that ought to be heard frequently in Northern California, especially in San Francisco and vicinity.

Other diseases developed this season by artists besides laryngitis were neuritis by Paderewski and Flooditis by Kreisler. The Paderewski concert had to be cancelled altogether and the Kreisler concert was postponed six days, with the result that the great violinist was greeted by the biggest house he ever had in this city. Possibly the flood that kept him away so long was responsible for the beautiful liquid tones he drew from his violin.

And now comes the news that the Auditorium is going to be added to the moving picture theatres. Will wonders never cease! Fortunately, the indefatigable L. E. Behymer comes to the front and says that the loss of the magnificent home of music does not worry him in the least, as he has already made arrangements for an auditorium seating 2000 people which will be erected by the Shriners. Nevertheless, it is a pity that Los Angeles has to relinquish its beautiful Auditorium to the moving picture pest. The loss of the San Francisco Tivoli can not be more deplored than this recent loss in Los Angeles. But the people are to blame for their lack of interest in such theatres. Let them do without big attractions for a while and they are sure to become homesick for a real musical or dramatic production. Then is the time to demand guarantees and they will be forthcoming with astounding alacrity.

Tetrazzini gave a concert at the Auditorium on Monday evening, March 2d. A very large audience attended and revealed its enthusiasm repeatedly. The Diva was in excellent voice and sang with her old time spirit and vivacity. It was a splendid affair, and Manager Behymer has every reason to be proud of it.

One of the events of the season was the presentation of Haydn's famous oratorio, "The Creation," by the Temple Auditorium Choir under the inspiring direction of J. B. Poulin. Nearly two hundred voices were in the chorus, and the soloists included Mrs. Miller, soprano, Mr. McLaughlin, tenor, and Mr. Bemis, bass. The oratorio was followed by a concert program containing principally the lighter form of vocal compositions. Mr. Poulin conducted superbly and added a few more laurels to his already large wreath gathered in Southern California. The entire event was an impressive one and appealed greatly to the large audience in attendance.

The Brahms Quintet is enjoying an excellent season this year. The organization is as well balanced and artistically intelligent as ever and the programs contain the very highest sort of musical literature. The attendance is also considerably bigger than it used to be and there is every reason to believe that the organization has become one of the fixed musical institutions of Los Angeles. The Quartet is of a sufficiently well trained order to be heard in regular concert tours on the Pacific Coast.

Beginning with Tuesday, March 10th, the Chicago Opera Company gave a season of grand operatic performances in Los Angeles. The season was not as successful from a financial standpoint as might have been anticipated. L. E. Behymer told the particulars in an article which appeared in last week's Musical Review.

The feature of the symphony concert which took place last Saturday evening, March 7th, was a symphony by Adolf Tandler which was exceedingly well received and which revealed this capable leader in the capacity of a very efficient composer. His work contains much melody and is cleverly scored and well conceived. It is a work that should be heard on the programs of other symphony orchestras.

The March Number of the Pacific Coast Musician, edited during the last two years by Frank H. Colby, is an exceptionally interesting number. Mr. Colby was for a number of years the musical editor of the Los Angeles Express and has done great service in that capacity. It seems the fearless stand taken by the Pacific Coast Musician in the matter of the Peoples' Orchestra tangle has cost Mr. Colby that position, which goes to show that the daily newspapers in Los Angeles need a little stiffening of the backbone which seems to be dangerously near the gelatine stage, except when personal grudges are to be indulged in. It appears that Mr. Edson, with a singular faculty for political intrigues, resented Mr. Colby's criticisms, and succeeded in "getting his goat." Well, Mr. Colby has lost nothing. The Pacific Coast Musical Review knows something about fighting the "music trusts" and it sympathizes with Mr. Colby. If the Pacific Coast Musician benefits as much by its courageous stand as the Pacific Coast Musical Review has in the past, Mr. Colby will yet have reason to be grateful to those forces who are now opposing him.

THE WANDERER.

CORT THEATRE.

Al Jolson and the big New York Winter Garden Show, "The Honeymoon Express," makes one of the happiest of combinations, and the audiences that crowd the Cort Theatre at every performance are of the opinion that it is just the right proportioned mixture calculated to not only drive away dull care but also dispel the most persistent attack of the blues. It is in every meaning of the word a real Winter Garden show of care free amusement, color, movement and girls, aside from the genuine fun provided by its great cast of principals which, in addition to Al Jolson, also includes Melville Ellis, Ada Lewis, Marie Robson, Anna Wheaton, Marie Fenton, Sybil Sunday, Doyle & Dixon, Donald McDonald, Arthur Sunday, Jack Storey and others.

If additional proof is needed to qualify Al Jolson's standing as a comedian, "The Honeymoon Express" was just the thing, as it provides this brilliant entertainer with a limited supply of material, not only to sing a whole lot of songs, just like no one else can sing them, to dance with the recklessness of a speed demon, but it gives him greater opportunity to be funnier than he was ever before. On next Sunday evening the second and last week of the stay of "The Honeymoon Express" will be inaugurated. As was the arrangement this week, with matinees on Wednesday, Friday and Saturday, the same plan will be in force for the final week.



By Elizabeth Westgate

Oakland, April 12, 1914.

The first concert of the twenty-first season of the Oakland Orpheus Club, Edwin Dunbar Crandall, director, added new laurels to the large collection of such decorations which have hitherto been bestowed on this well-known organization. Mr. Crandall is, first of all, a musician of artistic ideals, which he has fortunately been able to achieve, to an unusual degree, with the fine body of singers who come under his baton every Monday night, year in and year out. Seconded by an efficient and faithful group of officers, of whom George H. Collins, after many years' service, has been made honorary president, Dr. Harry Carlton succeeding him as active presiding officer, and with a membership not changing greatly from year to year, while yet introducing new and valuable voices at intervals, Mr. Crandall has been fortunate indeed. On the occasion now in discussion, on Tuesday evening, March 17th, the club had the assistance of Miss Fernanda Pratt, contralto, and of the Hughes-Wismer-Riley Trio, one of the several organizations of that character now before our public.

As always, the first interest centered in the choruses of the club; among these, a splendid part-song, "To Arion," by Glenn Woods, the director of music in the public schools of Oakland. He is a musician of rare attainments and the modesty always accompanying, and a man who in the short time he has wrought at his vocation in Oakland has made over public opinion as to the necessity—I use the word I intend—of a realization of music on the part of school children—of all school children. Mr. Woods directed the chorus himself, and the club sang it with full regard to its many excellences, and its original and striking beauties. A most manful chorus it proved to be, and worthy of the attention of any club of men. Another notable chorus was Frederick Field Bullard's "Nottingham Hunt," a war song of the Cavaliers, virile, masterful, quite splendidly noisy and inspiring. Though wars may cease, forever, on the earth—as all women and some men wish they may—there is no danger that the soldierly qualities in men will perish from atrophy, so long as such songs continue to be written, to stir the blood of the most peace-loving! In these two, as well as in all the other choruses, the club was in fine form, and gave keen pleasure to the great audience.

Miss Pratt's beautiful contralto voice, her artistic manner of employing it, and her always pleasing "stage presence"—to use a hackneyed but none the less expressive term—combined to make her appearance one of the chief successes of the concert. The "Samson et Delila" aria, "Amour, viens Aider," the "Twilight" of Walter Morse Rummel, and Chadwick's perennially engaging song, "The Danza," gave Miss Pratt the contrasts she clearly sought, and proved her vocal range as well as her powers of interpreting quite differing schools. At her best, possibly, in the Saint-Saens aria, yet fully at home, as we say, in each song, she won her way to the hearts as well as to the intellects of her hearers—a sufficient achievement for any singer, and especially for one who has not traveled very long the road to artistic perfection. The way is notoriously long and narrow, but Miss Pratt has set her feet thereon, and cannot fail of the goal, if that be her chief and, indeed, only desire.

The Trio engages the talents of three good players, who gave short compositions of Schumann, Haydn (the Gipsy Rondo from the trio, opus 1), two bits from opus 59 by Kirchner and the lovely scherzo from the trio, opus 49, of Mendelssohn. In all these the players gave of their best, and aroused interest to an unusual degree, particularly in the merry Haydn Rondo, so well liked by everybody whenever heard. Mr. Riley's violoncello solos were models of finished playing, exhibiting purity of tone, grace and exquisiteness in the matter of interpretation. He essayed nothing requiring enormous breadth of tone, reserving such for concerts of a different character, where instrumental music is the main event. His taste in the matter is to be commended. Mrs. Hughes' beautiful accompaniments were, as they always are, inspirations for the chorus. The soloists from the club, Ernest McCandlish and Maurice Anger, sang their incidental solos most satisfactorily.

Good Friday dawned with glory unsurpassed, and so continued. And therefore an audience of many thousands gathered at the Greek Theatre to hear Rossini's "Stabat Mater" given under the direction of Paul Steindorf, the choragus of the University of California. Participating were the San Francisco Choral Society, the Oakland Wednesday Morning Club, and the Berkeley Choral Society, to the number of one hundred and fifty singers, assisted by a number of those belonging to none of these societies, but glad of the opportunity to take a part in the production. The soloists were Mme. Yvonne de Treville, who happened to be in California and fortunately available; Miss Fernanda Pratt; Thomas C. Barr, a tenor I have not heard before, and Charles F. Robinson, the young basso. Preceding the Stabat Mater was a concert in which the orchestra of sixty players, Miss Pratt, Mme. de Treville, and Louis Newbauer, our incomparable flute player, were heard. This was the concert: Lenore overture, Number 3 (Beethoven), Orchestra; Agnus Dei (Bizet), Miss Pratt; Prælude, Choral and Fugue (Bach-Albert), Orchestra; Recitative and Aria, from "L'Allegro e il Penseroso" (Händel), Mme. de Treville.

Miss Pratt gave the "Lamb of God" with deep feeling, making it truly devotional, and finding, I am sure, answering inspiration from the audience. The prelude was from the "Well-tempered Clavichord": the Choral was composed by Albert and used as a connecting link between the prelude and the organ fugue which followed—and, strange to say, in view of other works of the kind, offering no offense to lovers of Bach. The arrangement for orchestra was well, almost, one might say, reverently done by Albert. The flute obligato to the Händel song was composed for Mme. de Treville by Saint-Saens, and enhanced the beauty of the work. One felt that Händel might so have written it, had he thought to do so. In the aria the singer's flexible voice was heard advantageously, and made friends for her before the Stabat Mater began to be sung.

However, although the audience enjoyed greatly the concert arranged to precede the event for which it had assembled, and perhaps needed to hear the singers in the variety thus afforded, it was a question in many minds—very many—whether the Stabat Mater only might not have been enough of a feast. That work occupies an hour in its performance, and the concert was nearly an hour in length. Would not every one be satisfied to hear the Rossini work alone, since that was the real reason for the assembling together, and feel that it had received its "money's worth"? I think so. I know very many who are fully of that opinion. A concert does not need to be long in order fully to satisfy.

Of the Stabat Mater itself nothing new is to be said after all these years. It is full of sensuous beauty, sometimes poignantly so, and if it is not devotional in every fibre of its material, it yet in the hands of artists such as Mr. Steindorf engages as soloists, and with a chorus from which he extracts tones to thrill by their sheer lusciousness, as no other conductor seems to be able quite to do—does establish an atmosphere of wor-



FREDERIC G. SCHILLER
Director of the Pacific Sanger-Bund and a Pianist of
Excellent Facilities

ship, and makes Good Friday a solemn day, even to the less devout.

It may well be hoped that the custom for several years in vogue may never lapse. And so long as soloists of such excellence, and thoroughly imbued with the spirit of the day can be secured, and so long as choruses of such earnestness of purpose can be brought together, and most of all, so long as Mr. Steindorf will agree to drill and perfect these various choruses into one harmony, there is little doubt but that Good Friday may every year be a day when the business of life may pause, for a few hours.

Mrs. Ruth Waterman Anderson (Mrs. Carl Anderson) will present her pupil, Mrs. Clarence Winslow Page, contralto, in a song recital this evening at Twentieth Century Club House, Berkeley. Mrs. Anderson's success as a teacher is attested by the frequent appearances of her students both at private affairs and in public recital. Mrs. Page is to be assisted by Arthur Conradi, violinist, and Mrs. Donald Street, accompanist, in a well-selected and cleverly balanced program. The admittance is by cards of invitation.

The combined glee clubs of the University of Michigan and the University of California will give a concert at the Greek Theatre on Tuesday (to-morrow) evening.

One of the most delightful glee club concerts to which it has been my fortune to listen was that given in Alameda two weeks ago by the Glee Club of the University of Southern California, a Methodist institution numbering more students than Stanford University. The club is traveling up and down the Coast, making notable success everywhere. Horatio Cogswell, the barytone, well known hereabouts, but for two years a resident of Los Angeles, is the conductor of the club of young men. Mr. Cogswell has a faculty amounting to a gift of discovering all the latent talent in any group of persons, and the program mentioned offered variety and a great deal of interest and entertainment. The body of fine looking young students sang with splendid balance, with fervor inseparable from youth, and with smoothness indicative of training of the most intelligent sort. There were many good solo voices amongst them, and the tone quality gained in the ensemble was worthy of all praise. Among them was a draughtsman of unusual skill, who drew caricatures of a la Homer Davenport, and a dialect reader of particular accomplishment. But the singing

itself was, when all is said, the main feature of the program, and made some of the other societies look to their laurels.

There have been several interesting Half-Hours at the Greek Theatre on Sunday afternoons, since my last letter. Miss Mary Sherwood, the clever young violoncellist, gave a fine program on one of these occasions, before an audience of several thousand, on a lovely March day. Francis Neilson, the boy soprano of Alameda, was heard on the same day, and his remarkable voice amazed as well as pleased the hearers.

In the sudden death of John de Peyster Teller, at thirty-seven years of age, but a few weeks ago, this side of the Bay has sustained a loss from which it cannot soon recover. He had friends everywhere, who admired him for his musicianly qualities, his generosity, his cordial kindness at all times and the staunchness of his friendships. It was he who carried out many of the church festivals in his home town of Alameda; he was first in any work—no labor for music was too great for him to undertake—if it meant a greater appreciation of his beloved art on the part of the public; and it can never be computed how much he was responsible for the growth of musical understanding among our people. As manager of that most successful organization, the Golden Gate Quartet, he carried joy as well as comfort to thousands, and in every way where music has any part, Mr. Teller must receive the tribute of thanks from all who think about it at all. In his life he had the respect and love of his fellows. No less it follows him now, to that far country whither he has fared.

PACIFIC SANGER-BUND CONCERT.

The Pacific Sanger-Bund of San Francisco gave its annual grand concert at the German House last Sunday evening, April 12th, under the direction of Frederic G. Schiller. This virile vocal organization was ably assisted by an orchestra and by Miss Rudolphine Radil, soprano, Karl Griener, cello, and Mrs. Elizabeth Griener, piano. The Pacific Sanger-Bund is one of the foremost German singing societies in the United States and its annual concerts must be counted among the leading musical events on the Pacific Coast. About one hundred and fifty male voices took part in this concert and under the direction of Mr. Schiller the work proved to be excellent in every respect. While the tone volume might occasionally have been a little more solid, the attacks were spontaneous and the intonation exceptionally clean. Mr. Schiller also succeeded in securing very musical phrasing from this large body of musicians. Not too much credit can be bestowed upon the leader for selecting his programs from the very best choral compositions, nothing but legitimate works being included on the program. Among the choruses were: Friderich Rotbart, a chorus ballet by Podbertzky, Liebesfreiheit by Marschner, Es steht eine mächtige Linde by Pache, Lorelei by Silcher, and My Old Kentucky Home, arranged by Foster. The program began and ended with an orchestral number under the direction of Mr. Schiller. The opening number was the well known William Tell Overture.

Miss Rudolphine Radil proved to be the possessor of a very clear, ringing soprano voice of fine range and carrying power. The vocalist showed herself very intelligent in her musical phrasing and especially well equipped in her interpretations of the German Lieder by Mendelssohn, Strauss and Löwe. Mr. Schiller accompanied Miss Radil with unquestionable artistic taste. Karl Griener played two movements from Golttermann's cello concerto in A minor and aroused well merited enthusiasm by reason of his brilliant technic and his thorough musicianship. He draws a sure bow and his tone is big and flexible. It would be difficult to imagine a speedier and more accurate finger dexterity than the one possessed by Mr. Griener, and he unquestionably is an artist who is deserving of the heartiest recognition and encouragement. Mrs. Griener played the piano part in a very musicianly manner. The entire program was characterized by a seriousness of purpose and dignity of arrangement that places it among the foremost musical events heard in this city. One of the features of the program was the chorus sung by the singing section of the Oakland Turn Verein. The composition was a spring song and it was delightful to note the dainty shading and artistic coloring of this excellent composition. The Oakland organization was under the able direction of Prof. Albrecht.

THOMAS EGAN'S COAST TOUR.

Thomas Egan, the celebrated Irish tenor, is touring the Pacific Coast under the amangement of M. D. Hardman and he will be heard in recital at the Cort Theatre on Sunday afternoon, May 3d. With him will appear Mme. Lillian Breton, a dramatic soprano, who has won much praise in the East. Egan makes a specialty of Irish ballads, his programs containing such old favorites as "Let Erin Remember," "The Minstrel Boy," "Wearing of the Green," "Lament of an Irish Emigrant," "Mother Machree," and "O'Donnell Aboo," and his repertoire includes various songs in Gaelic.

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HUGHES-WISMER-RILEY TRIO CONCERT.

The Hughes-Wismer-Riley Trio will give a Beethoven Concert at Sorois Club Hall next Tuesday evening, April 21st. The event promises to be one of the most delightful of the season. There is already an unusual interest manifested in this program and tickets are greatly in demand. This is the first season of this excellent chamber music organization and the success has been truly gratifying. Every concert attracts more people and at the last event there were not enough chairs in the hall to seat all those who wanted to attend. The three artists comprising this splendid trio have proved themselves well entitled to the support of our musical public and the program prepared for this ensuing occasion again demonstrates the high artistic character of these events.

The soloist will be Miss Fernanda Pratt, who has rapidly swung herself to a prominent position in our musical life. Her rich, warm contralto voice, used with splendid expression and discrimination, has been heard in numerous public events of importance. Miss Pratt will sing a group of Irish songs with that intelligence and musicianship which has become such a familiar feature of our leading musical events. The complete Beethoven program will be as follows: Trio in C minor, Op. 1, No. 3; Sonata in D major for piano and cello, Op. 102, Mrs. Hughes and Mr. Riley; Scotch songs with violin and cello obligato, Faithful Johnnie, Shepherd Song, Highland Laddie, Miss Fernanda Pratt; Violin Romances in G and F major, Hother Wismer; Quartet, Op. 16 in E flat.

As will be seen, both Mr. Riley and Mr. Wismer will appear as soloists, and no doubt they will do credit to their reputation as two of the most successful and conscientious musicians in San Francisco.

GLADSTONE WILSON'S PIANO RECITAL.

Gladstone Wilson, a piano pupil of Emlyn Lewys, gave an excellent recital at Native Sons' Hall on Friday evening, April 10th. A large audience was present which listened with much interest and apparent pleasure to the splendid program prepared for this occasion. Mr. Wilson played Sonata Pathétique (Beethoven), Prelude, C sharp minor (Rachmaninoff), Kammerlied Ostrow, Staccato Etude (Rubinstein), Marche de Nuit Tremolo, Etude de Concert (Gottschalk). Prior to the commencement of the recital Mr. Lewys made a few explanatory remarks regarding Mr. Wilson's musical education, and stating that notwithstanding the young pianist's numerous duties at the University, he was able to devote sufficient time to his music to prepare this program, which demanded considerable concentration of mind and more than ordinary physical endurance to bring it to its final satisfactory artistic character.

It was evident from the moment Mr. Wilson touched the keyboard that he possessed that assurance which also creates confidence in the listener. His attack is spontaneous and sure and his reading contains a certain masculine vigor of execution and bold phrasing which might well be termed an individualistic trait which his teacher has succeeded in discovering. The thoroughness of Mr. Wilson's technical execution is especially worthy of comment, and his deliberation in bringing out the various poetic beauties of a composition reveal unquestionable talent which will no doubt become more and more developed as his studies progress. At present Mr. Wilson shows a number of artistic idiosyncracies which are no doubt the result of his youthful exuberance, and among which may be counted frequent pauses separating certain important musical periods and a fond lingering on particular musical phrases or even single notes. This is no doubt the outcome of a natural temperament which will broaden and develop into maturity with experience and observation.

Mr. Wilson is exceptionally clever in obtaining striking musical contrasts between light and shade and joyful and sorrowful themes, which contrast was specially noticeable between the second and third movement of the Beethoven Sonata. He also is happy in the possession of a splendid sense of rhythm and accentuation. He is a young pianist of whom any teacher has reason to feel exceedingly proud and who will undoubtedly prove an important factor in any musical colony. The audience was quick to respond to Mr. Wilson's talent and applauded him heartily, demanding an encore after every one of his regular numbers.

Mr. Wilson was assisted by Mrs. O. A. Russell, pupil of Mrs. Abbie Carrington Lewys, and a dramatic soprano of many advantages. The voice is notable for its warm and rich timbre and in its piancy. Although apparently still in the early stages of her vocal education, Mrs. Russell exhibits confidence in her interpretation, revealing a certain experience in public work. She endeavors to put artistic expression into her singing, shows in the main a good knowledge of correct tone production, and is especially worthy of praise by reason of an excellent diction. She sang: Il est doux, il est bon, from Herodiade (Massenet); Knowest Thou the Land, from Mignon (Thomas); My Lover, He Comes on the Skee (Clough-Leigher), and several encores which were insistently demanded by the enthusiastic audience.

ALCAZAR THEATRE.

Willard Mack and Marjorie Rameau have "arrived" at the Alcazar Theatre. No other two players ever leaped into the affections of the patrons of the popular O'Farrell Street playhouse, or the local theatre-going public, for that matter, as did these two distinguished stars on last Monday night. It would seem that from now on they are to be Alcazar fixtures. For their second week, beginning next Monday night, April 20th, they will offer another powerful play from their extensive repertoire. This will be a drama of the Secret Service, entitled, "The Deserter," in which Helen Ware scored one of her greatest successes. The story of this splendid play is of unusual interest. It centers around a murder committed in the prologue of the play. A United States army man, thinking he has killed a man in a fight, flees from justice, and goes out West. The man is really killed by another, but the guilt is placed on the deserter.

SHORT ITEMS OF INTEREST.

Mme. M. E. Vincent will present Mrs. Hazel Mackay, soprano, and Jack Hillman, baritone, in a studio recital at 376 Sutter Street next Tuesday evening, April 21st. The program will be as follows: (a) Invictus (Hahn), (b) When the Wind Speaks (Schaffer), (c) Mother O' Mine (Tours), (d) To a Messenger (La Forge), Mr. Jack Hillman; (a) My Lover, he comes on the Skee (H. Clough Leighter), (b) Boat Song (Harriet Ware), (c) My Mother bids me bind my hair (Haydn), (d) Slumber Song (Gretchaninow), Mrs. Hazel Mackay; (a) Before the Crucifix (La Forge), (b) The Lord is my shepherd (Dvorak), Mr. Jack Hillman; Duett—O that we two were Maying (Henschel), Mrs. Mackay and Mr. Hillman; Piano—(a) B Minor Capriccio (Mendelssohn), (b) Rosary, arranged for left hand by Mrs. McCormack, Mrs. McCormack; die Lorelei (Franz Liszt), Mrs. Hazel Mackay; Where'er you walk (Handel), Mr. Jack Hillman; Air from "Louise" (Chapentier), Mrs. Hazel Mackay; Prologue from "Pagliacci" (Leoncavallo), Mrs. Jack Hillman. Emilie Illsley McCormack at the piano.

Mrs. Le Roy Chase, the well known soprano soloist and teacher, has recently opened a residence studio in Oakland and also a downtown San Francisco studio in the Kohler & Chase Building. Her rapidly increasing class of excellent vocal students justifies her expansion in this field. Mrs. Le Roy Chase has also been very busy singing in public recently. Among the societies for whom she has sung is the Pacific Musical Society, and she was also soloist at the reception given by that organization to its President, Mme. Emilia Tojetti, recently. It will also be remembered that Mrs. Le Roy Chase was soloist at the Christmas Eve concert inaugurated by Tetrassini several years ago. Every time she appears in public Mrs. Le Roy Chase scores a brilliant artistic success.

N. Personne, the well known vocal teacher, has received a letter from Harry Robertson, who studied with him and who is now coaching with Sabatini, John McCormack's teacher, in Milan, in which that grateful student states that the great Italian vocal teacher spoke very highly of Mr. Robertson's San Francisco instructor, saying among other things in a personal letter to Mr. Personne: "I congratulate you warmly on your success with young Robertson, and say most heartily, 'Bravo!' In effectiveness and range he has a voice of extraordinary power and beauty." Mr. Robertson's voice was originally a baritone, and Mr. Personne discovered its tenor qualities and changed it successfully to a tenor.

Achille Alberti, the distinguished operatic baritone, who is so well known through his splendid work while a member of the Bevan Opera Company, is in Los Angeles and doing splendidly. He is very busy and educates a number of efficient pupils. One of these is Miss Margaret Jarman, who again scored two great artistic successes in Italy recently, one of which was in Rome, in the role of Amneris in Aida, and the other in Rimini, in the part of Ortrud in Lohengrin. In both roles Miss Jarman received most encouraging comments from the press, proclaiming her the most impressive and efficient artist ever heard in those roles at these places, both from a vocal and histrionic standpoint. They also commented on Miss Jarman's effective and magnetic personality. Miss Jarman is surely forging rapidly to the front.

The Witzel Trio of San Francisco, consisting of Mrs. J. F. Witzel, piano, Milton G. Witzel, violin, and Richard P. A. Callies, cello, will play for the Channing Auxiliary at the First Unitarian Church on Monday afternoon, May 4th. The program will include: Trio in C sharp minor, Op. 100 (Ph. Scharwenka), Sonata Dramatique for piano, violin and cello (Lassek n. Kummer). The last named number will be played for the first time in San Francisco on this occasion.

By courtesy of Mrs. Noah Brandt, Miss Hulda Koeppe, pianist, lent additional attractiveness to an entertainment recently given at the Century Club. Miss Koeppe also gave a recital at Sacred Heart convent, Oakland, and again at the Sequoia Club. The Century program was as follows: Ballade, G minor, Op. 23 (Chopin), Valse, A flat, Op. 34 (Chopin), Miss Hulda Koeppe; Dedication (from The Ring and the Book) (Robert Browning), Home Thoughts From Abroad (Robert Browning), How They Brought the Good News From Ghent to Aix (Robert Browning), Up At a Villa—Down In the City (Robert Browning), Love Among the Ruins (Robert Browning), Miss Florence Locke; Pastoral Varié (Mozart), Rigoletto Paraphrase (Verdi-Liszt), Miss Hulda Koeppe; Saul (Robert Browning), Miss Florence Locke.

The annual meeting of the Northern California Chapter of the American Guild of Organists was held at the studio of the dean, Dr. H. J. Stewart, 376 Sutter street. The secretary showed a membership of 38, all in good standing and interested in the work of the guild. Eleven organ recitals had been given the past year and the work was outlined for the coming season, when this chapter will be called upon to entertain many visiting organists in connection with the Exposition. The dean gave an outline of the work for the coming year. The following officers were elected for the coming season: Dean, Dr. H. J. Stewart; sub-dean, Otto Fleissner; secretary, Edgar L. Reinhold; treasurer, John Haraden Pratt; librarian, Vincent Arrillaga; executive committee, Warren D. Allen, Mrs. J. C. Aylwin, Miss Bessie H. Beatty, W. W. Carruth, Miss J. Virginia de Fremery, Mrs. E. H. Garthwaite, Roscoe W. Lucy, Samuel D. Mayer and Wallace A. Sabin. An interesting talk upon the examination requirements was given by the dean, after which a musical programme was given.—S. F. Examiner.

The California Trio, Elizabeth Westgate, piano; Arthur Garcia, violin, and Malin Langstroth, violoncello,

with Howard Eugene Pratt, tenor, are nearing the close of a busy season. A concert at Miss Westgate's quaint and artistic studio in Alameda; another in Mr. Pratt's home studio; a third at Miss Merriman's private school in the Linda Vista district of Oakland; and still another at the spacious home of Mrs. Henry Wetherbee in Fruitvale are now to be given. This successful organization is in the third year of its existence, and has gained a fine ensemble, an exquisite balance and is altogether an example of what constant playing together of even strongly individual artists can accomplish when individuality is made subservient to the performance as a whole.

The first of a series of opera lecture recitals will be given by Margaret Bradley at the home of Dr. and Mrs. Albert E. Sykes, Domingo and Plaza streets, in Claremont Park, Oakland, tomorrow afternoon, April 19th. The subjects will be Madame Butterfly and Pagliacci.

PERLET'S COMPOSITION BRILLIANT WORK.

Masterful Interpretation Is Heard at Pacific Conservatory and Creates Well Merited Enthusiasm Among Music Lovers.

(From the San Jose Mercury-Herald, April 14, 1914)

Herman Perlet's wonderful composition written as a tribute to the love and esteem in which he held his life-long friend, the late Julian Edwards, probably best known to America through his light opera, "When Johnny Comes Marching Home," was the big feature of the "Evening of Modern Music" last evening at the Pacific Conservatory of Music. The work is a quintet in C minor and has four movements. The first and third movements were written before the death of Mr. Edwards and were originally intended as a part of a composition which Mr. Perlet was planning to dedicate to him. The second and last movements were written after Mr. Edwards' death and at a time when the composer's soul was so filled with grief that he felt he was endeavoring to do the impossible. Dean Allen, in his introductory remarks, referred to the composition as a "human document," and as interpreted by the artists last evening it could be spoken of in no more comprehensive manner. Nat J. Landsberger, first violin, Raymond Bemis, second violin, Joseph Halamecek, viola, Jan Kalas, cello, and Mr. Perlet, himself, at the piano, completed the personnel of the instrumentation. The artists who handled the stringed instruments were in sympathy with the composer's moods and brought out to their fullest beauty the various movements of his work.

In the first and third movements—allegro con fuoco and scherzo—there is a spirit of great rejoicing, a wild sort of joy, at times almost barbaric, that threatens to lift the auditor off his feet. In the second movement—adagio lamentoso—there is the pathetic, heart-broken, unconsolable expression such as was undoubtedly uppermost in the composer's mind when he wrote the theme. The fourth movement begins in the same grief-stricken tones that characterizes the second movement, but as it progresses the composer seems to have come into a fuller understanding of the mystery called "death," for a transition gradually takes place and a note of cheer is evident. This increases in strength as though to suggest that the composer learns the spirit of his friend is not dead, until the grand, triumphant finale with its expression of rejoicing in the knowledge of life everlasting.

Last night's audience was enthusiastic in their appreciation of Mr. Perlet's composition and its masterful interpretation. Mrs. Esther Houk Allen, the soloist of the evening, was in splendid voice and gave a charming rendition of the difficult aria of Lia from "L'Enfant Prodigue" (Debussy). Other numbers on the interesting program were the Brahms sonata for piano and viola, Op. 120, No. 2, by Dean Allen and Mr. Halamecek, and a suite for two pianos, Op. 15, by Arensky—"Romance," "Waltz" and "Polonaise." The last-mentioned number was brilliantly executed by Dean Allen and Professor Wilbur McColl and was a splendid finale to a thoroughly enjoyable evening.

ORPHEUM.

Next week will be the last of the famous American baritone, David Bisham, who will present an entirely new program of songs. A splendid new bill will also be presented. Harry Gilfoil will appear in his original and clever character impersonation, Baron Sands. Mr. Gilfoil has so popularized and succeeded in his impersonation of "the man about town" that he has come to be regarded as one of our foremost character actors. In his satire of gay old age, Mr. Gilfoil has supposedly just returned from a circus, and much of the fun is derived from his imitations of the animals composing the menagerie. Ed. Blondell, assisted by Kathryn Caine, will appear in the diverting skit, "The Lost Boy." Mr. Blondell, who has been called "the vaudeville Billikin," has a most amusing personality and is a comedian who never fails to set his audiences in a roar. Ruth Royce, Princess of Ragtime, a handsome, dashing girl, who sings well and has a keen appreciation of the meaning of the words she utters, will be heard in the newest ragtime songs. Kenos, Walsh and Melrose, a trio of expert gymnasts and comedians, will in eccentric make-up perform a rapid routine of acrobatic and sensational feats. Jack Ward and Eddie Weber, two exceptionally clever dancers, will bid for popularity in a unique act entitled, "A Minstrel Boy's Conception of Art." For each of their numbers they have attractive costumes, and their clever, eccentric dancing, singing and pathos are arranged in a particularly attractive manner. Kartell will instance his ability by performing innumerable astounding feats on a thread of steel. In his particular line he is unequalled, and was till lately one of the principal attractions in the European Music Halls. Next week will be the last of Ben Deely and Company in "The New Bell Boy," and Annette Woodman and Guy Livingston in their ballroom dances.

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Miss Alice Coleman, mezzo soprano, and Miss Mabel Hughes, pianist, appeared, during the week just closing, at the Oakland Orpheum. Miss Coleman sang a group

of songs including Habanera from Carmen, a Spanish song, a Gypsy song, and My Laddie, by Thayer, scoring a decided artistic success. Miss Hughes played the accompaniments very artistically.

* * *

The Berkeley Musical Association announces its fifth concert of the fourth season, which will take place on Thursday evening, April 30th, in the Harmon Gymnasium, on the campus of the University of California. The artists will be the Flonzaley Quartet.

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WHY BUSINESS MEN SHOULD SUPPORT MUSIC AND MUSICAL ENTERPRISES

L. E. Behymer, in an Able Address Before the Realty Board of Los Angeles, Gives Facts and Figures Demonstrating the Influence Music Has on the Commercial Success of a Community.

By L. E. BEHYMER

The foundation of everything worth while in Los Angeles for the last thirty years has been the team work of its public-spirited citizens, its commercialism, its educational features, and the idea that it would gradually become the playground of the world. When we look over the men who have made good in this section of the country, naturally we mention first of all our bankers and realty men, the financiers of the Southwest; and whether it be William Garland, Robert Rowan, Robert Marsh or any of the successful realty men, or Messrs. Jevne, Fusenot, Robinson, Newberry or Lettis in the mercantile world, George Birkel, Southern California Music Company, Gardner and Zellner, Brown, or any of the piano firms, we realize that we are speaking of men who have done things. We remember the Hellmans, ElHott, Stoddard Jess, Booth, the Newmarks, as financial giants; of W. H. Perry, Geo. Sherman, Judge O'Melveny, Judge Chapman, W. H. Woodworth, and speak of them as among the founders of Los Angeles. They have all made good; their names will ever be connected with this section of the country. They have at one time or another been authorities in many ways concerning this section. They have made history for us and have made prominent the city of Los Angeles.

in Los Angeles yearly, and fully thirty per cent of those lessons are given to students from the neighboring cities, who not only pay their money for carfare to come to Los Angeles, but buy practically all their music in Los Angeles, besides expending for hotels, cafes, and clothing expenses fully as much more.

This is only one of the items of interest, but when you realize that seventy per cent of the music teachers of Los Angeles own their own homes, or are paying for them and gradually acquiring them, the value of such citizens becomes apparent to even the Realty Board.

I might go beyond this and let you know something concerning the piano business, but that could better be left to some piano dealer instead of a man indirectly connected with them. There are twenty-four dealers running piano establishments in Los Angeles, selling 625 pianos a month, on an average, and collecting over \$2,250,000.00 a year on piano installments. At the present time in Los Angeles and vicinity there are over 70,000 pianos on the assessment list. This represents over 500 employees, with a payroll of \$50,000 per month, or \$600,000 a year. The newspaper advertising alone of the piano firms per month is over \$12,000 gross, or \$144,000 a year. The installment habit has come to stay in this section, whether it be for real estate, furniture, pianos or victrolas, and while the Los Angeles people as a whole are considered poor spenders, they are willing investors, and although the Northwest demands 40% down on pianos, the Southwest is able to secure 20% down. But there is a reason for this; Los Angeles is a city of homes, and pianos are seldom sold on the installment plan in apartment houses and where unsettled people live. Every piano sale tends to settle people in a community where they buy. Hotels and apartment houses are full of people who, through the influence of piano salesmen and piano advertising, buy a home and a piano simultaneously and settle down permanently. They usually secure the piano first, but inevitably when children come a piano quickly follows. So it is all right if the installment habit is deep rooted and terms are low by comparison in this city, because it has brought out one thing; that the piano world and the Victrola world knows today that Los Angeles and Southern California possesses more instruments per capita than any other section of America.

Speaking of the Victrolas, the talking machines and the pianolas, there are over 200 dealers in Southern California; twenty-five firms in Los Angeles alone devoted to the talking machine industry. There are over \$5,000,000 invested in Victrolas alone in this city. There are over 55,000 instruments, and the monthly output of records is 25,000 or 300,000 a year, and practically all of these instruments are found within homes. The employees number over a hundred who are salesmen in this class of goods, which means \$100,000 a year, and most of them own their own homes.

The Victor Company claims this town is the best Victor town in the United States, per capita, and for over eight months the Victor people have not opened communications with new dealers because they cannot manufacture goods fast enough to take care of the already established trade. The local distributors today are behind 3,200 machines in their orders, are shipping over 300 per month, with pressing orders for 100 ahead. In addition to this the distributor of records owes in the neighborhood of 20,000 orders which could be easily disposed of in one month if they could be secured, and 70% of the men interested in this business are owners of homes.

Does a Symphony Orchestra pay? It certainly does, for before the Los Angeles Symphony Orchestra became what it is at the present time, we were in the habit of paying to visiting orchestras and bands in the neighborhood of \$50,000 a year. Suppose our Symphony Orchestra does cost \$40,000 a year and our deficit is \$25,000. Did you ever stop to think that the entire \$40,000 remained in Los Angeles, while the visiting orchestras, if they took \$50,000 in at the door, carried at least \$40,000 away, which makes really a loss of \$80,000 to the city, for the local musician spends his money here, buys goods from all the ramifications of trade, and usually owns his home.

Besides that, a Symphony Orchestra advertises a town; it leads people to it as home seekers and keeps it prominently through eastern magazines and journals, as well as foreign newspapers, before the musical public of the world, announcing it as a desirable place for the home seeker to take up his residence.

The same question might be asked, does grand opera pay, even though each year there would be a loss? Stotesberry, the millionaire Philadelphian, says it pays, for each year he is willing to put up \$80,000 for the Philadelphia deficit. Even Jordan, the millionaire dry-

goods merchant of Boston, says it pays, for each year he writes a check for \$120,000 deficit. Atlanta says it pays, when the entire commercial interests of the city unite yearly in raising \$100,000 to bring the Metropolitan Opera Company there for a week, because one million dollars comes in from the outside for that week of gaiety around which all Georgia revolves, socially, commercially and musically each spring. Dallas says so, and subscribes \$50,000 for four performances of the Chicago Grand Opera Company, because all Texas makes the week the company visits Dallas a Fiesta week. Kansas City says so, with \$100,000 subscribed, where 100 men subscribe \$1,000 each as a sinking fund for grand opera, knowing that they would lose it all in five years' deficits.

This season the Chicago Company's visit to Los Angeles lost for the guarantors 29%, practically \$18,000, out of a \$60,000 guarantee, but 40% of the patronage came through checks and money orders from out-of-town patrons, and if you should visit the drygoods houses, the jewelers, the booksellers, the hat people, you would ascertain that thousands of dollars were spent for such goods to be used during the grand opera season. The hotels were full, vegetable and meat markets had increased patronage, and altogether, even though the citizens were compelled to make up a slight deficit, grand opera pays.



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There is something that should not be overlooked. It is music in the public schools. The entire world today knows that the public school system of Los Angeles is far superior to that of practically any other city of this size in America, and knows positively that the musical standing of the pupils of the public schools is above that of any other public school system in the United States. In our city schools we have composers of note, vocalists and instrumentalists. In the Los Angeles High, Manual Arts, Polytechnic, we have six symphony orchestras, and in the grammar grades, under Miss Stone, over sixteen symphony organizations among the twelve and fourteen-year-olds that are doing creditable work. These schools have their own glee clubs and two years ago gave a music festival of sufficient merit to challenge the musical attention of the entire world.

And what are we undertaking for 1915? Some very stupendous things. In the first place, we have raised \$10,000 to give a prize for the first and best grand opera in English to be composed in America, and by raising such a prize and putting it through the Federation of Musical Clubs of America, we have secured their Biennial session in June, 1915, which will bring 80,000 musicians to Los Angeles to participate in this work, representing over 380 of the best musical clubs of the country. Further, we are raising \$50,000 to present this opera for two weeks during the Biennial session and have the right to produce it for sixty times without paying royalty. It means that grand opera will be produced in Los Angeles; American grand opera by American talent, and it secures also for us every four years or more thereafter the right to bring this Biennial session to Los Angeles, provided we will offer a similar prize and produce a similar opera, which means that Los Angeles will become the American Bayreuth.

In addition to this we have secured for 1915 the German Sangerfest of the German Singing Clubs of the world, carrying with it the Kaiser prize of Germany of \$10,000, and the Emperor Josef prize of Austria, of a similar amount. It means that in exchange for \$60,000 of American money to entertain these visitors, we are

(Continued on Page 5, Col. 1)



MISCHA ELMAN

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But are there not some names among the musicians who have gone abroad and popularized and advertised Los Angeles? It is equally an honor to know such a teacher and authority on the piano as Thilo Becker, or a vocalist like Harry Lott or Mme. Estelle Heart-Dreyfus. There are but few accompanists who have shown the merit and ability of Mrs. Robinson, Mary O'Donoghue, Grace Freebey; but few violinists equal to Arnold-Krauss, Ignaz Haroldi, Oscar Selling; but few singers better than Ellen Beach Yaw, Joseph Dupuy, Mrs. Modini-Wood; and ever our organists have made fame throughout the United States, Frank Colby, Archie Sessions, William Strobridge, W. F. Skeele and Ray Hastings. These are names that have gone abroad with just as much authority in their line of endeavor as have Stephen M. White, Dr. Macleish, Dr. Norman Bridge, John F. Francis, James A. Foshay, Charles F. Lummis, Dr. Bovard, Dr. Moore and other professional men who have added fame to Los Angeles.

Why should not the musical profession have a part in the history as well as the commercial side of a city, and particularly that of a modern city where the requisites of a home seeker are not only commercialism, property values, but where art, literature and music figure, not as luxuries, but as essentials?

Suppose I should tell you a fact—that over 2,200 vocal and instrumental teachers thrive in Los Angeles, and at a low minimum each one is responsible for ten lessons a week at a figure even above one dollar a lesson. You would instantly exclaim: "Is it possible that \$22,000 is paid weekly for music lessons in Los Angeles? Why, that would amount to practically a million and a quarter per annum." But it is only about fifty per cent of the amount of money realized by teachers of music

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GREAT TRIBUTE TO MADAME SCHUMANN-HEINK.

The Musical Courier, in an Editorial Article, Gives Just
 Praise to the World's Greatest Contralto Who
 is Always at Her Best.

(From the Musical Courier of April 8th)

What is the secret of Mme. Schumann-Heink's hold on the affections of the public? There are others who give song recitals and who sing in oratorio and opera without a semblance of that popularity which has been associated with the name of Ernestine Schumann-Heink for many years. To begin with, Nature gave her an exceptionally fine voice of great range, sweetness and power. Her early life, however, was one of adversity and struggle. The story of her first attempts to become a public singer is more like a romance than a biography. What she now puts into her interpretations is the sum of an experience which has made her familiar with every emotion in the verse of the poet and the melody of the composer. She has tasted all the joys and sorrows of life. She has heard the "lisp of children and their earliest words," and has seen many a friend "hid in death's dateless night." From the obscure cottage of a poorly paid soldier she has fought her way to honorable mention in the hall of fame.

That is why her pathos has a touch of tenderness; and that is why her humor has a tinge of pathos. Laughter and tears are hers to command and sometimes she commands them both at once. When Mme. Schumann-Heink comes before an audience she is not frightened by a bewildering "sea of upturned faces" from which she shrinks. She does not sing for herself, as so many artists do who apparently ignore everybody present and address their musical remarks to some invisible personage above or beyond the audience. She has a message for every human heart within the concert hall. She makes friends of all who hear her, and each one feels as if the singer was especially sympathetic to him and had taken him into her confidence. Her intention from first to last is to reveal to her hearers the music of the composer and not merely the range of her voice and her skill in using it. Her programs, consequently, are selected for their musical merit, irrespective of whether the chosen songs are best for vocal display.

It is no wonder then that every seat in the Brooklyn Institute of Arts and Sciences was occupied on Monday evening, March 30, when Mme. Schumann-Heink sang the following songs at her recital: My Heart Even Faithful (J. S. Bach), Du bist die Ruh (Schubert), Der Wanderer (Schubert), Die Forelle (Schubert), Oh wüsst ich doch den Weg zurück (Brahms), Therese (Brahms), Sapphische Ode (Brahms), Ständchen (Brahms), Die Waldhexe (Rubinstein), Es blinkt der Thau (Rubinstein), Waldeinsamkeit (Max Regner), Bolero (Arditi), Dawn on the Desert (Gertrude Ross), Down in the Forest (Landon Ronald), The Mother Sings (Grieg), Im Kahne (Grieg), The Nile (Xavier Leroux), Good Morning, Sue (Delibes).

There were several additional numbers, among which Schubert's "Erlking" was the most important. In the middle of the program Nina Fletcher played acceptably three violin solos: Aria (J. S. Bach), Cavatina (Cesar Cui), Polonaise (Wieniawski).

Katherine Hoffmann played the piano accompaniments with commendable technical accuracy and showed her resourcefulness by modulating from G to F and transposing the second half of Arditi's "Bolero" a whole tone lower than the first half.

Paul Althouse, tenor of the Metropolitan Opera Company, will accept a limited number of concert engagements prior to and after the opera season. Mr. Althouse leaves for Europe immediately after the Metropolitan company returns from its annual season in Atlanta, Georgia.

David and Clara Mannes will give a series of sonata recitals for the violin and piano in Ohio during April. Among the cities in the Mannes itinerary are Cleveland, Mount Vernon, Fremont and Toledo. Mr. and Mrs. Mannes will also appear with the Haarlem Philharmonic Society at an early date at the Waldorf-Astoria.

The Hughes-Wismer-Riley Trio gave their final concert of the season at Sorosis Club Hall last Tuesday evening in the presence of an audience that crowded the auditorium to capacity. The occasion represented a Beethoven evening and the enthusiasm was genuine and prolonged. We shall review the event in next week's paper. The Trio announces six chamber music recitals for the season 1914-1915 and its splendid achievements this year justify hearty support for the next. Miss Fernanda Pratt was the soloist at this recent event and as usual revealed herself as a consummate artist. Mrs. Hughes again proved herself a brilliant pianist.

MADAME CAILLEAU'S PUPILS' RECITAL.

The Colonial Ballroom of the St. Francis Hotel was crowded to the doors on Tuesday evening, April 14th, when the pupils of Madame Armand Cailleau gave one of their exceptionally enjoyable recitals. It was generally remarked that the young vocalists exhibited unusual talent and were instructed in a manner that conformed to the highest principles of vocal education. Every one of the voices revealed an excellent quality and the taste displayed by the participants in their respective interpretations was unquestionably good. Teacher and students are entitled to hearty commendation for the splendid rendition of the entire program. Miss Violet Sharp had the responsibility of opening the program. She sang "At Parting," by Rogers, and "Down in the Forest," by Ronald. She possesses a well trained, light soprano voice of a clear timbre and sings with excellent judgment in the matter of emotional coloring. Miss Helen Walter exhibited a limpid soprano voice of a ringing quality which is used with a delicacy of artistic expression that was well suited to the proper interpretation of two French songs, namely "Maman dites moi" by Weckerlin and "Chantons" by Wekerlin.

Miss Adeline Bogart sang three songs of distinct musical contrast, namely, "At Dawning" by Cadman, "Still wie die Nacht" by Bohm and "Ouvrez tes yeux bleux" by Massenet. The fact that every one of these three songs was interpreted in a manner to emphasize its respective artistic character is ample evidence of the fact that Miss Bogart possesses an instinct for adequate song interpretation. Her voice is a warm, rich soprano with mezzo timbre and a clear and true intonation. She sings with verve and artistic temperament and gives delight to her hearers. Mrs. Irvin Wiel possesses a high soprano which she uses with exquisite skill and accuracy as to attack and intonation. She sang "Rien" by D'Hardelot and "Gute Nacht" by Dvorak in a manner that brought her well merited applause from her delighted audience.

Miss Joelle Raas proved to be one of the most efficient and most artistic young vocalists we have heard at a recital of this nature. She sang a group of three songs, namely, "Chanson d'Anette" by Clarke, "Le Colibri" by Chausson and "A Plaint" by Brown. She possesses an exceptionally clear soprano voice of splendid range, especially in height, and this splendid vocal organ is charmingly flexible. Miss Raas also revealed an exceedingly distinct enunciation which was as beautiful in the French language as it was in the English. There can not be any denying the fact that this young singer possesses all the requisites that combine to make the genuine artist. Miss Jessie Alexander sang three songs, two of which were by Massenet and one by Woodman, in a manner that revealed a singular adaptability for romantic vocal literature. Miss Alexander sang with a fervor and emotional abandon that revealed the true musician. Her enunciation was also very concise and easily understood. Her voice is of an exceptionally warm and limpid timbre and is used very intelligently.

Miss Myrtle Donelly sang a song by D'Hardelot entitled "I Know a Lovely Garden" and one by Marchesi named "Foletta." Her phrasing and coloring was decidedly exquisite and her voice rang true and clear with that silvery tone which is as rare as it is delightful. Notwithstanding her evident youth, this young vocalist reveals many phases of true artistic interpretation. Miss Beatrice Sapiro proved to be one of the most successful of the many able singers who appeared on this occasion. Her voice is a warm, rich dramatic soprano, which is used with an intensity of expression and a wealth of poetic sentiment that is very unusual, indeed, off the professional stage. Her diction is very distinct and her voice is decidedly flexible and limpid. She is one of the ablest singers we have heard this season. She sang "Zueignung" by Strauss, "Das Heidenkind" by Schaefer, and "J'ai pleure en rever," by Hue.

Miss Rosina Bassett also acquitted herself nobly of her task. She sang two songs by Chaminade entitled "Madrigal" and "Si j'étais jardiner," and an old Scotch song. Her mellow soprano voice and charming personality combined to earn for her an ovation from her audience. In shading and coloring her songs she also proved to be an adept. Her easy assurance proved that she is a natural singer and her tones were round, even and true. Miss Marguerite Raas sang Hindu Love Song by Ware, Serenade by Bemberg, and Aria from Lakme by Delibes. She possesses a coloratura soprano of charming quality and a ringing timbre. Especially worthy of praise is the manner in which she attacks the high notes. She employs here an ease of execution and an accuracy of intonation that is very striking indeed. She possesses a certain amount of style which may be called individuality.

The program was closed by Miss Constance Alexander who is an unusually artistic singer. Her rich contralto voice, exhibiting fine resonance and limpidity, is used with an artistic discrimination and musical instinct which is delightful to behold. She exhibits genuine temperament and a thorough understanding of the German Lied, as well as operatic arias. Her sense of rhythm is well defined and her breath control is exceedingly well sustained. Her interpretations are characterized by intellectuality and judicious employment of correct sentiment. She makes the impression of being a well trained singer. Miss Edith Ladd played the accompaniments very tastefully and musicianly. Mme. Cailleau deserves to be highly complimented upon the success of her pupils. Everyone seemed to be sure of her work and there was no evidence of nervousness or uncertainty. It was an ideal pupils' recital.

MISS ADA CLEMENT'S PUPILS' RECITAL.

A most successful piano recital was given by Miss Ada Clement, who presented two of her advanced pupils, Miss Lillian Hodgehead and Miss Opal Perkins, on Saturday afternoon, April 11th, at Sequoia Club Hall. The hall was filled with an enthusiastic and musical audience. The program was very ambitious and strictly

classical, comprising as it did the Bach C minor Fantasia, the Mozart A major Sonata, the first movement of the Mendelssohn G minor Concerto, and the Grieg Concerto, as well as two groups of numbers by Brahms, Schumann, Henselt and Wagner-Brassl. The young pianists played with the poise and composure of experienced artists and there was not one trace of that nervousness that often mars pupils' recitals.

Miss Hodgehead's work is extremely poetical and her rendition of the Mozart Sonata was exquisite and finished as befits Mozart. It is not often that young players can essay Brahms, but Miss Hodgehead showed a true understanding of him in her Brahms group, while the Mendelssohn concerto was played with much spirit and variety of tone. Miss Perkins is altogether a different type of player, but none the less interesting. In her first group, including the Henselt "Were I a Bird," the Schumann Romance, and the Wagner-Brassl Magic Fire Music, she showed unusual brilliance of execution, strength of tone and good melody work.

The big Grieg concerto is a formidable task for any pianist, but Miss Perkins was quite equal to it and played with a dash, brilliance and ease that gives promise of quite a future as a virtuoso. Miss Clement accompanied her pupils sympathetically at the second piano in the concertos.

THE FLONZALEY QUARTET.

The last but by no means the least important of Manager Will. Greenbaum's offerings for the season will be the Flonzaley Quartet, unquestionably the greatest organization of the kind in the whole world. The question is often asked, "Why is the playing of the Flonzaleys so different from that of other quartets, although the players in some of the others are stars and soloists of the first class?" The answer is quite simple. The members of the Flonzaley Quartet devote their entire time to their quartet work. The members of the famous quartets of Europe and America are artists who play in orchestras, give lessons either privately or at some famous conservatory, and occasionally tour as soloists. Although they could gain more in a financial way, the Flonzaleys have agreed to accept no engagements or work of any kind excepting as an organization. Then again, four of the finest players in the world working together could not accomplish the tonal results the Flonzaleys do unless their instruments blended to perfection, and it took Mr. de Copet, founder of the Flonzaley Quartet, seven years to assemble four instruments that would blend together with the desired effect. It cost de Copet over seventy thousand dollars for rare instruments before he secured the four now used by the players. Of these, two are specimens of the handicraft of Guadagnini, one of Stradivarius and the other of Testori.

Manager Greenbaum announces that he will offer for sale season tickets for the three programs, to be given at Scottish Rite Auditorium on Sunday afternoons, May 10 and 17, and Thursday night, May 14. One may hear the three great programs for as small a sum as \$2.25. The programs in full are as follows:

Sunday Afternoon, May 10:
 Quartet in D minor, Op. posthumous.....Schubert
 Suite for Violin and Violoncello.....Emanuel Moor
 Quartet, D major, Op. 64, No. 5.....Haydn
 Thursday Night, May 14:
 Adagio and Fugue in C minor.....Mozart
 Quartet, D minor, Op. 1.....Arnold Schoenberg
 Quartet, G major, Op. 18, No. 2.....Beethoven
 Sunday Afternoon, May 17:
 Quartet, E minor, Op. 59, No. 2.....Beethoven
 Suite for Violoncello alone, C major.....Bach
 Quartet, D major, Op. 11.....Tchaikowsky

The box offices will open Wednesday, May 6, but mail orders may now be sent to Will. L. Greenbaum.

THE MISCHA ELMAN CONCERTS.

This Sunday afternoon, April 26, at the Columbia Theater, that magnificent young artist, Mischa Elman, will offer a program of violin music well worthy the attention of every musician and music lover in this community. In the first place, Elman is in many ways the most interesting violinist now living, for no other player can draw the human tone from his instrument that this young genius does; in the second place, there is a virtuoso quality about his work that is inborn; and in the third place, the program is a big one from the musical as well as the violinistic standpoint. Percy Kahn, who has been associated with Elman for many years, will again be the assisting artist and the first number on the program will be the exquisite "Sonata" for violin and piano in D major by Beethoven. This will be followed by the "Concerto," Op. 28, of Carl Goldmark, which has not been heard here in many years although the "Air" (second movement) has often been heard on concert programs by itself. The work is one of extreme beauty and interest.

The "Sonata" in E major by Handel will be the third number and the following charming group will form the closing offering: (a) Nocturne (Chopin-Auer), (b) Prophet-Bird (Schumann-Auer), (c) Gavotte (Gretzy-Franko), (d) Polonaise (Wieniawski). The second and positively only other concert will be given Sunday afternoon, May 3, when the Sonata No. 10, for violin and piano, by Mozart will be the ensemble offering and Elman's solos will include the always welcome Concerto by Saint-Saens, Wieniawski's brilliant Fantasia on airs from Gounod's Faust, and numbers by Tchaikowsky, Brahms-Joachim, Couperin-Kreisler and Paganini-Auer. Tickets for both concerts are now on sale at Sherman, Clay & Co.'s, Kohler & Chase's and the Columbia Theater. Elman will not play in Oakland or in any other city in this part of the State, and immediately after his second concert will leave for a tour of the world which will occupy at least two years of his time.

Under the auspices of the Peninsula Musical Association the Flonzaley Quartet will appear at Assembly Hall, Stanford University, next Saturday night, May 2, on the road to Los Angeles where the organization is to play several times prior to its engagement in San Francisco. A few seats are still to be secured by application at the Weingartner Pharmacy in Palo Alto.

CALIFORNIA MUSIC TEACHERS' CONVENTION.

The members of the Music Teachers' Association of California will hold their annual convention at San Diego on July 13, 14, 15 and 16. The organization has only been in existence for four years, but local branches have been organized in San Diego by Albert E. Conant, in Los Angeles by Charles Farwell Edson, in San Francisco by Samuel Savannah, in Sacramento by Homer S. Henley, in Santa Cruz by Mrs. Hope Swinford and in Alameda by Roscoe Warren Lucy. The ideal which the members have in mind may be gathered from the following extract from the annual report of the Alameda County branch of the association, submitted by Alexander Stewart, the president:

"The president desires to give as his decided opinion that the good of such an association as ours, lies primarily in the benefits that accrue to the entire membership by co-operation. We must keep steadily in mind the idea that it is not so much what benefit we can derive individually from the association as it is the idea of how much good we can accomplish for all the members through our co-operation as an individual member. I take it that the association is not primarily organized to exploit the individual accomplishments of its members so much as it is to secure for the musical profession in general a more dignified recognition from the public and to secure whatever other benefits may accrue to any organization which embraces a large and representative body of people with similar ideals. This at least shall be the policy of your president during his official connection with the association."

The officers of the association are: Henry Bretherick, president, 1062 Page street, San Francisco; Charles Farwell Edson, general vice-president, 2020 Toberman street, Los Angeles; Roscoe Warren Lucy, treasurer, 6128 Hillegass avenue, Oakland; Samuel Savannah, recording secretary, 1457 Washington street, San Francisco; Miss Marie Withrow, corresponding secretary, 2016 Pine street, San Francisco. The directors are Henry Bretherick, Charles Farwell Edson, Roscoe Warren Lucy, Julius Rehn Weber, Joseph P. Dupuy, Harry Clifford Lott, Henry B. Pasmore. The advisory committee consists of Pierre Douillet, San Francisco; Sir Henry Heyman, San Francisco; Georg Krüger, San Francisco; Wallace A. Sabin, Berkeley; Paul Steindorff, Berkeley; Julius R. Weber, Berkeley; Thilo Becker, Los Angeles; Frank H. Colby, Los Angeles, and Eduardo Lebegott, Los Angeles.—S. F. Examiner.

BERKELEY MUSICAL ASSOCIATION.

According to the Constitution, the Council of the Association has fixed the Annual Meeting to take place Wednesday evening, May 6, 1914, at eight o'clock, at Stiles Hall, corner of Dana Street and Allston Way. At this meeting the Council will give a report of the condition of the Association, the state of its finances and other matters of interest. The nominating committee will also report its nominations for members of the Council for the ensuing year. Thirty associate members shall constitute a quorum. At the close of the fourth season the Council feels that the high standard of the first three seasons has been fully sustained. Our Association has enjoyed the following renowned artists: Mr. Emilio de Gogorza, Mr. Henri Gilles, Madame Frances Alda, Mr. Gutia Casini, Mr. Frank La Forge, Miss Kathleen Parlow, Mr. Charlton Keith and Mr. Josef Hofmann, and at the fifth and last concert we are to hear the Flonzaley Quartet.

The prospects for the coming season are of the best, as we are assured of a number of famous artists. Inasmuch as there is already a waiting list from last season it is suggested that those associate and student members who wish to renew their membership should mail their correctly signed postal cards together with their checks, payable to the Berkeley Musical Association. Toward stimulating interest in good music among the students of the University of California, the Council has charged Professor Charles Louis Seeger, Jr., with the awarding of six associate member season tickets, upon the basis of excellent work in the music department, and deserving circumstances.

By order of the Council,

JULIUS REHN WEBER,
Secretary.

2235 Piedmont Avenue, Berkeley.

SAN FRANCISCO MUSICAL CLUB CONCERT.

The San Francisco Musical Club gave an exposition of Scandinavian composers Thursday morning, April 16, in the St. Francis Hotel, the programme being well attended by members and guests. Mrs. John Hoyt, recently re-elected, announced the names of the officers for the coming year, and made mention of the success of the club, due, she said, to the perfect co-operation of the board of directors and president. The music offered was from the works of Grieg, Emil S. Jørgen, Frederik Delfius, Sibelius, Wachmeister and Sinding, all of which was not only pleasing but cleverly rendered. Miss Beatrice Clifford and Miss Nachtrieb were heard in a sonata for two pianos; Mrs. George Ashley sang "Frotiken" and a prelude; Mrs. E. E. Bruner sang splendidly a group of songs, accompanied by Miss Frances Buckland. This vocalist is showing constant improvement in her art as to dramatic force and interpretation. A suite for violin and piano was played by Miss Olive Hyde and Mrs. Edward A. Parker. The programme was under the direction of the chairman of the programme committee, Mrs. Charles L. Barrett.—S. F. Chronicle.

CORT THEATRE.

In order to take care of that important and illimitable territory called "the road," Oliver Morosco, the producer of "Peg O' My Heart," found it necessary to organize five touring companies. The company that will appear at the Cort Theatre, beginning Sunday night, April 26, is the important transcontinental one that

covers the larger cities between New York and San Francisco, and is said to be a remarkably clever organization. The central figure in "Peg O' My Heart" is a wild, mischievous girl, who has been reared amidst poverty in New York, but nevertheless has preserved a flower-like fragrance of nature born in the wildwood. Loyalty to her father, to her father's country, Ireland, and to the memory of an aristocratic mother is the watchword of her nature. The scenes of this charming play are laid in a small town in England, the home of the Chichesters. They are a proud, unnatural family and have accepted the responsibility of educating Peg, an unknown niece, for no other reason than the urgent income that is offered. Peg, on the other hand, is a jolly, impetuous girl with a fascinating brogue. She has been raised by her whole-hearted father, and when she arrives in the Chichester home with her dog, Michael, she shocks the family, first by her appearance and then by her manners. Her unfamiliarity with their mode of living, her ready wit and curious antics cause many humorous situations throughout the play.

There is something in its simple character which makes "Peg O' My Heart" a romantic comedy with a strong appeal. Peg is a real person, taken from a sad, humdrum world and placed in an environment where her humanity stands out with the sham, the hypocrisy, and the shallowness of those who consider themselves her betters. And in little Peg's struggle to get into harmony with her surroundings, she has the audience with her. To follow her, now laughing joyously, now suddenly serious, as she tells of her home life across the seas, or her father in New York, is said to be a rare pleasure and a treat not often seen in a theatre in these days of sensationalism for the sake of commercial gain. Miss Peggy O'Neill impersonates the title role. She is a young woman of personality, pulchritude and charm, and her acting is said to be of more than usual intelligence. She makes Peg the lovable, hoydenish character that J. Hartley Manners, the author, has so cleverly and lightly drawn.

THOMAS EGAN.

Thomas Egan, the famous young Irish tenor, comes to San Francisco with a brilliant record in grand opera and concert. He was the leading tenor of the Royal Italian Grand Opera Company of Drury Lane during the season of 1911-12. He was the star of this celebrated



THOMAS EGAN
The Celebrated Irish Tenor

company and the musical critics of England and Ireland paid high tribute to his glorious voice and perfect art. Mr. Egan had already been famous on the Continent. He is a pupil of Cavalier Sarimento, Caruso's famous instructor. He spent some years of serious study under this great teacher and mastered all the standard operas. He had the advice and friendship of Masini, who, it is claimed, was the greatest grand opera tenor that ever lived.

Mr. Egan appeared in grand opera in the musical centers of Italy and France with brilliant success. The "Corriere" of musical Genoa styled him "a great tenor," and the "Journal" of Nice proclaimed his appearance in "Rigoletto" as "a veritable triumph." He spent some time in Berlin, familiarizing himself with Wagnerian opera, before his appearance as leading tenor with the Drury Lane Company. He is one of the greatest living interpreters of Irish songs. His voice and temperament are especially adapted for the beautiful melodies of Erin. To quote a most competent authority, the critic of the "Musical Courier" of April 30, 1913, wrote of his first concert in New York: "The program, made up mostly of Irish airs, gave the tenor ample opportunity to show great versatility in pathos and humor, and the particularly sympathetic quality of his voice lent itself splendidly to these songs." And commenting on the same concert the able critic of "Musical America" said: "Mr. Egan sang the 'Siciliana' from Cavalleria Rusticana as it is done in the opera houses behind the stage, and made his initial appearance to the applause which greeted its delivery. At once it was apparent that here was a tenor with a rarely beautiful voice, for seldom has the Serenade been so well sung at the Metropolitan."

High words of praise from the two leading musical magazines of America! Mr. Egan's repertoire includes all the great Irish ballads and songs. The critics are enthusiastic over his interpretation of "The Minstrel Boy," "Believe Me if All Those Endering Young Charms," "The Wearing of the Green," "Let Erin Remember," "The Irish Emigrant," "O'Donnell Obob" and

"Mother Machree." He will be assisted by Mme. Lillian Breton, a famous dramatic soprano, who appeared with him in the Serenade which won such praise from "Musical America."

FOUR CHINESE LOVE LYRICS.

From the Cherry Gardens, by Edward Teschemacher.
Set to Music by T. C. Sterndale Bennett, Just
Issued by the House of Boosey & Co.

"Four Chinese Love Lyrics" combine a rare charm of melody with an Eastern flavor of marked but original character. Severally entitled: The Iris Garden; Mena Mine; On the Chiang; and The Green Pavilion; each is in distinct contrast to the others, thereby adding greatly to their value for recital purposes. Imbued with all the characteristics of the little-understood Oriental Tone Scale, these songs present varying phases of Chinese Romanticism, while their basic and thematic elements create an atmosphere of strong appeal to the finer artistic senses—an effect which inevitably produces a heightened regard of musical beauty as conceived by the descendants of Wu.

The Iris Garden is a Larghetto movement that very fancifully depicts a dream of delight in a garden filled with birds and flowers.

Mena Mine is a love song of great beauty through which runs an insistent note of persuasive appeal. In the opening bars a well-marked rhythm against which the bass is countermarked, produces a novel effect, while later on a reversal of the mode brings out a shaded contrast.

On the Chiang, a most artistic composition with an exceptionally clever voicing of the sentiment of remembrance, has a soft flowing accompaniment, the inner voices of which are skillfully woven counter phrases, suggesting the undulating motion of a sampan drifting down the picturesque Chiang.

The Green Pavilion is a more robust song that seems to announce determination and a spirit of acquisition. Minute observers of musical form will recognize in this song traces of rhythm and tonality tending to support the argument of those who assert the music of the North American Indian had its origin in the East.

The setting by Clarence Lucas of Edgar Allan Poe's famous poem The Bells, will interest all singers. Mr. Lucas, a Canadian, long resident in New York, is a versatile composer whose larger orchestral works have been performed all over Europe, but it is perhaps through his Standard Book on Musical Form that he is best known in America. Dr. Vogt, the esteemed conductor of the Mendelssohn Choir and head of Toronto Conservatory is an ardent admirer of Mr. Lucas's Art, and especially commends The Bells as a work of great musical merit. Dr. Vogt has included it in his Mendelssohn Choir repertoire for the coming season, and though wishful to have the first performance in Toronto, his friendship for Mr. Lucas has prompted him to allow the work to be placed on the market at once so that its presentation in other parts of the country should not be delayed.

CHRISTINE MILLER AS BACH INTERPRETER.

On April sixth, the Apollo Club of Chicago presented the B Minor Mass of Bach for the third time,—at each of which performances Christine Miller has been the contralto soloist. The following are from the press of Chicago concerning Miss Miller's interpretation at the last performance:

Mr. Felix Borowski, in the Record-Herald: "The latter artist (Miss Miller) is a bulwark of strength to those self-denying persons who organize performances of oratorios. Miss Miller is possessed not only of a voice of rich and noble timbre, but of that particular quality of art which makes the singing of oratorio a moving and convincing thing. . . . She has few rivals and no superior as an interpreter of such music as Bach and Handel contributed to the literature of sacred songs."

Mr. Adolph Bruns, in the Inter-Ocean: "As it was in the previous performances so it was last night,—Christine Miller carried off the lion's share of artistic success in her two solos, 'Qui sedes ad dexteram patris' and especially of the Agnus Dei. Hers is a beautiful voice, handled with great skill and musicianship."

Mr. Karleton Hackett, in the Evening Post: "The soloists were in the spirit of the music, Miss Gould and Miss Miller singing with great beauty of tone and fine appreciation."

Miss Isbal Lowden, in the Daily News: "Miss Christine Miller, who is well known and popular with Chicago audiences, was much applauded in her interpretation of the 'Agnus Dei.' She was also appreciated in 'Qui sedes.'"

The Tribune: "The soloists were satisfactory, though the work of the tenor, Mr. Nicholas Douth, and of the contralto, Miss Miller, was clearly the most pleasing. Their voices fitted the devoutness of the music."

The Daily Journal: "Of the vocal soloists, Mrs. Edith Chapman Gould, soprano, and Christine Miller, contralto, were quite on an artistic level with the rest of the performance."

Mr. Maurice Rosenfeld, in the Examiner: "Christine Miller, contralto, made much of her solo in the 'Qui sedes.'"

Herbert Riley, the successful cello virtuoso, will be the soloist at the next concert of the McNeil Club of Sacramento, of which Chas. Lloyd is the director. The concert will take place on April 28th. Mr. Riley will play the first and second movements of the Haydn concerto, The Swan by Saint-Saens, Spanish Dance by Popper, Elegie by Chopin, and Papillon by Popper. Mr. Riley played with the McNeil Club last season and made such an excellent impression that he has been re-engaged this year.

L. E. BEHYMER ON MUSIC.

(Continued from Page 1)

to be advertised through the known world as a music center. It means from 60,000 to 70,000 singers coming to compete for these prizes where the value of artistic success means much more than the financial value of the prize.

Music has certainly become a business asset of Los Angeles, for between now and then the acreage of advertising which this city will get, not only in the music journals of the world, but the daily papers as well, and particularly the Associated Press dispatches, will make Los Angeles as a musical center stick out so prominently that we will never be removed from the musical map.

If you should consider the Philharmonic Courses, which were established here 15 years ago, and which since that time have brought to Los Angeles every vocalist and instrumentalist of note that the world has acclaimed for the last fifty years, you would learn that one potent factor has been at work year in and year out; that though it may have given Los Angeles a fictitious position, it has certainly made it known the world over as a place to which to bring children to grow up, with musical surroundings. I know of many fortunes that have come to Los Angeles simply because they have felt the musical conditions were such that certainly the literary and other conditions would be most promising, and consequently bank accounts were removed from eastern institutions, household goods sold and homes dismantled to make way for the new home in the Far West.

The Philharmonic Courses have become so known throughout the musical world that Seattle, Portland, Denver, Indianapolis, Detroit, Kansas City and Milwaukee have formed a similar series, always referring, however, to the Los Angeles idea.

The same thing applies to the Gamut Club, where 350 musicians, artists and sculptors have banded themselves together to promote individual interests, to cut out knocking, and to make a club which in ten years has become known all over the world, and where artists of every land feel honored in becoming honorary members. And who will receive the financial benefits of all this work? The bankers, the merchants, the hotel keepers, the real estate men, the restaurants, civic bodies, advertising bodies, street railways, music houses, railroads, theatres, beaches, the automobile companies, and the business men generally, because when artists come here they spend money, and symphony men receive their pay and spend it here. When the visitor comes here to hear music, he spends money, and for decades to come this section will feel the impetus of growth from accessions of new and desirable citizens because Los Angeles is a musical center. Art will be stimulated and nourished and artistic and material benefits will result, and as the land is the foundation upon which homes are to be built, the real estate man is the first one to feel the income from such sources. Why shouldn't he support symphony orchestras? Why shouldn't he subscribe for grand opera? Why shouldn't he listen a little closer to the demands of music? These are a few ways in which I have endeavored to answer, "Why should the Realty Board feel an interest in music?"

The Krüger Club will hold the monthly meeting at Georg Krüger's Studio, Kohler & Chase Building, on Monday evening, April 27th, at 8:15 p. m. The desire of students to become members of this unique musical circle is indicated by the constant applications received for membership from outside sources. The following interesting program will be rendered: Polka à la reine (Raff), Aileen Sorensen; Romance, "Consolation" (Leshchitzky), Valse lente (Ed. Schütt), Alma Kendall; Valse brilliant, op. 42 (Chopin), Lois Porter; Capriccio brilliant op. 22 (Mendelssohn), (orchestral part on second piano), Jane Oliver; Fantasia Impromptu, op. 66 (Chopin), Troika-ride (Tschaiakowsky), Caprice Espagnole (Moskowsky), Leonore Cohron; Faschingsschwank (Vienna Carnival-Scene) (Schumann), Myrtle Claire Donnelly.

On Friday evening, April 17th, the English Club of the University of California gave its sixteenth production in the Greek Theatre. On this occasion two plays were presented, Sudermann's "Teja," one of the series of one-act plays grouped under the general title, "Mori-turi," and Yeat's "The Countess Cathleen." The excellence of the club's previous productions was a guarantee that both would be presented in a worthy manner. For "The Countess Cathleen," E. G. Stricklen, assistant in music in the University, had written an overture and incidental music which was rendered by the University of California Orchestra, under the direction of the University Choragus, Paul Steindorff.

Abbie Gerrish-Jones has returned from the capital where she has been very active in musical affairs during the past month. On the evening of April 7th the spacious new studio of Mr. and Mrs. Edward Pease was formally opened with a program of songs by this composer. The studio was filled with a large assemblage of music lovers including many prominent professionals. The Sacramento Bee said of the recital: "In due appreciation of the songs it may be said that not only were they well sung but they were well worth singing. Many were yet in manuscript and bore names familiar to many in the audience, but all carried a message in the music as well as the words, a great many of which were also from the pen of Mrs. Jones, besides being altogether singable." The program as given was as follows: Contralto—The Tents of Samuel, The Night is Alive with Song, Can You Forget, Miss Lena Frazee; Mezzo Soprano—Voice of the Violin, That is Life, The Meadow Lark, Mrs. William Friend; Tenor—Fiddle, Come Sing Me a Song, A Broken Dream, Somebody's Dear Eyes, Barcarolle, What Shall I Sing to Thee? Mr. Alfred Barber; Soprano—The Water Sprite, The Bells, Mrs. William Rhoden; Contralto—A Cradle Song, Bedouin Woman's Song, Miss Lena Frazee; Baritone—Crossing the Bar, Edward A. Pease. Accompanist, Mrs. Edward A. Pease.

TWENTY-FOURTH MANSFELDT CLUB RECITAL.

The Mansfeldt Club gave its twenty-fourth recital at Century Club Hall on Wednesday evening, April 15th. As usual the hall was crowded to capacity and the enthusiasm of the audience remained fervid throughout the course of the program. This event also represented the tenth anniversary of the Mansfeldt Club, and in these ten years the members of this organization have demonstrated a number of times their efficiency as pianists and their sincerity and conscientiousness as artists. The twenty-four programs given during these ten years included all the most important classic gems of pianistic literature and the interpretation of these works was at all times invested with extraordinary powers of technical and musical execution. The Mansfeldt Club has given San Francisco not only a number of exceedingly capable pianists, but it has graduated numerous teachers who are successful in educating young students adequately in the art of correct piano playing. Since Hugo Mansfeldt served as the inspiration of this club it is but just to give him that credit which such an achievement deserves, and both he and his able students may look back with pride upon the efforts which these ten years have brought forth.

The program presented on this auspicious occasion was well worthy of the event. It contained some of the foremost creations of the masters and included such illustrious names as Bach, Beethoven, Schumann, Rubinstein, Liszt, and Chopin of the older school, and Poldini, Debussy, and Rachmaninoff of the modern school. There was also represented the ever delightful Schulz-Evler arrangement of the famous Blue Danube Waltz by Strauss. Mrs. Edith Sellers-French was entrusted with the difficult task of opening the program with a group of three compositions including Prelude No. 21, B flat major (Bach), Sonata, C major, Op. 53 (Beethoven), and Etude de Concert, A flat, Op. 19, No. 5 (Poldini). As will be seen from a perusal of these three works, Mrs. French had a very difficult problem to solve. There were three works of decided contrasts, and each one demanded more than ordinary skill in performance. It is surely praise to say that Mrs. French did justice to all of them, interpreting each one with the necessary facility in technical expression and freedom of execution and in the more intense reading of the emotional characteristics of the works. Mrs. French made the impression of being a serious musician who brings to her work the necessary enthusiasm and the necessary artistic accomplishments to give an enjoyable reading to a serious musical composition.

Miss Esther Hjelte played the well known Carnival by Schumann. To memorize this work alone requires remarkable ability and to play it with the discrimination exhibited by Miss Hjelte proves conclusively that the player must be endowed with unusual talent. This clever young pianist succeeded remarkably well in demonstrating the various contrasting sentiments contained in this composition, and was singularly successful in bringing out the poetic sides of the work. At the same time she displayed sufficient vigor to emphasize the dramatic intensity of the climaxes. Technically as well as musically it was surely a very creditable and praiseworthy performance. We had not heard Mrs. Hazel Hess Mansfeldt for some time, and although she always impressed us as being a pianist of unusual capabilities, on this occasion she seemed to surpass herself. She exhibited a limpidity of touch and a pearly clarity in the execution of runs, trills and other technical feats which seemed even more pronounced than on previous occasions. Then, too, she colors her tones and phrases the musical periods exquisitely, getting a result decidedly enjoyable to her enthusiastic audiences. She played a group of four gems including: Golliwogg's Cake-Walk (Debussy), Marche Mignonne (Poldini), an especially grateful piece, Toreador et Andalouse (Rubinstein), and Tarantella (Liszt). Every one of these compositions was interpreted with the skill of an experienced and talented artist.

Miss Stella Howell, who has been heard repeatedly at these recitals with gratifying results, again distinguished herself on this occasion by playing the F sharp minor Polonaise by Chopin and the Schulz-Evler arrangement of the Strauss Blue Danube Waltz in the form of a concert paraphrase. Miss Howell is especially well suited to the interpretation of works that demand pronounced rhythmic accentuation. She succeeds in obtaining a swing and dash that sways her audiences and causes them to applaud her enthusiastically. Both compositions being in the nature of those works requiring undulating style of interpretation, Miss Howell was in her element. She surely aroused her audience to enthusiasm and played with a fluency and spirit that was as effective as it was artistic and technically efficient.

The program was closed by that exceedingly charming and unusually gifted young musician, Miss Cecil Cowles. It is some time since we heard Miss Cowles play and were naturally surprised to find a certain maturity and thoroughness of execution which was not noticeable, at least not quite as forcefully, before as on this occasion. We doubt not that Miss Cowles always



MISS CHRISTINE MILLER

Successful American Contralto Who Will Visit Pacific Coast Next Season

played with the fluency of an artist, but this time she seems to have surpassed herself. She played the Rachmaninoff Barcarolle and the Liszt Mephisto Waltzer. There was prevalent throughout her performance an unquestionable ease and assurance that proved that she was certain of herself. Notwithstanding the many technical difficulties that confronted her in the performance of these works she played them with delightful ease of execution and accuracy as to their technical requirements. She also invested both works with a deep musical sentiment and gave the various sustained phrases their adequate tonal coloring. We have heard no pianists who appeared recently in San Francisco who played with more grace or poetic sentiment. The event was a brilliant success.

ALCAZAR.

For their third week at the Alcazar Theatre, beginning on next Monday night, April 27th, Willard Mack and Marjorie Rambeau will be seen in the first production in San Francisco of "The Woman He Married," a compelling play in four acts by Herbert Bashford, of San Francisco. This is the play in which Miss Rambeau starred with infinite success for an entire season and one which displays the talents of the two stars admirably. The story is an intensely interesting and dramatic one which affords the lovely Miss Rambeau unlimited opportunities for emotional acting. In the play she is Jeanne Harding, formerly Jeanne Dumont, an artist's model. She has married John Harding, whose father cuts him off for marrying, as he thinks, beneath his station. Jeanne, however, is a good woman and makes Harding a faithful wife. Harding has written a play but has no funds to further its production. Jeanne, unknown to him, poses for a celebrated picture, at the suggestion of Jules Marsten, an artist, for whom she has formerly sat. When the picture is finished, Jeanne turns over the money she has earned to her husband, leading him to believe that it is a loan from a mutual friend. Cecil Armsby, a cad, from whom Jeanne has saved a young girl's honor, discovers Jeanne's bracelet one day in Marsten's studio and informs Harding of the fact. Harding, maddened by jealousy, believes that his wife has had an intrigue with the artist and accuses her of the same.

A tremendously powerful emotional scene follows in which Harding rushes to the studio to destroy the picture for which his wife was the model. There he encounters Marsten, the artist. In the scene that follows between the two men, Harding is made to realize the injustice he has done his wife and the ridiculous position in which he has placed himself. A reconciliation between Jeanne and himself follows, his play is produced with tremendous success and the story of "The Woman He Married" is brought to a happy and satisfactory end. As Jeanne, the model, Miss Rambeau will be seen in one of the best impersonations of her career. In the second act, in the studio scene, she poses for Marsten's picture and should make a most fascinating and beautiful model. Willard Mack will have the strong role of John Harding, her husband, and they will be supported by the pick of the Alcazar Players. These will include A. Burt Wesner, as Col. Harding, John's father; Kernan Cripps, as Jules Marsten, the artist; Howard C. Hickman as Cecil Armsby, and Louise Brownell as Mrs. Bainbridge. The production will be a handsome and accurate one.

ADOLPH GREGORY MARRIES THRESA CAULFIELD.

Distinguished Director of the Oakland Conservatory of Music Weds a Former Pupil Who is an Efficient Organist and Pianist.

The San Francisco residence of Adolph Gregory, Director of the Oakland Conservatory of Music, and one of the ablest and best known pedagogues in California, was the scene of a very delightful private wedding party, at which only a very few of the most intimate friends and nearest relatives of the contracting parties were present. Rev. J. B. Orr, of the Myrtle Street Congregational Church, Oakland, performed the ceremony which was brief but impressive. The present Mrs. Gregory was formerly Miss Theresa M. Caulfield, a student of the Oakland Conservatory of Music and under Mr. Gregory's personal tuition. She is an excellent musician, being as capable an organist as she is a pianist. In addition to her musical accomplishments, Mrs. Gregory is a charming lady who has a host of friends and who possesses a cheerful, sunny temperament that endears her to men and women alike.

Adolph Gregory is one of the most popular men in the profession. He is sincere, very particular as to his likes and dislikes, and generous almost to a fault. His pupils are all very fond of him, knowing him to understand his work thoroughly and realizing that he possesses that rare gift of imparting knowledge in an easy manner. He has been in the musical educational field of the Pacific Coast for twenty-five or thirty years and has graduated thousands of students in British Columbia, the Pacific Northwest and also in California. His Oakland Conservatory has branches in the entire western part of America and is likely to become one of the leading music schools of the country.

MISS BRADLEY'S OPERA LECTURE RECITALS.

Miss Margaret Bradley gave the first of a series of opera lecture recitals at the home of Dr. and Mrs. Albert E. Sykes, Domingo and Plaza avenues, Claremont Park, Berkeley, last Sunday afternoon, April 19th. The subject discussed at this first opera lecture recital was a double program, including Puccini's *Madame Butterfly* and Leoncavallo's *Pagliacci*. Miss Bradley delivered the explanatory remarks as well as played the various instrumental illustrations and the accompaniments to the arias. The soloists were: Irene Kelly Williams, soprano; Ruth Waterman Anderson, contralto; Carl Anderson, tenor, and Charles E. Lloyd, Jr., baritone. The remarks made by Miss Bradley were exceedingly interesting and gave, in a brief space of time, an accurate idea of the story of the opera. There was a select audience in attendance who revealed much interest in the progress of the opera lecture recital and proved by frequent outbursts of applause that the event appealed to it. The operas are sufficiently familiar to the readers of this paper as not to require a detailed review of Miss Bradley's delightful discussions. We can, however, state that her pianistic work was excellent, denoting a very comprehensive idea of the orchestral possibilities of the piano. She brought out the melodic as well as the harmonic beauties of the compositions under discussion and convinced her hearers that she had studied her subject thoroughly and investigated every point in a manner that enabled her to give her hearers an excellent idea of the work, even though they had not already heard it, or, if so, had not understood the story before. Everyone spent a decidedly pleasant afternoon and the hosts were the recipients of many congratulatory remarks for their generosity in giving their friends such an excellent opportunity.

In selecting the above named artists as soloists, Miss Bradley exhibited not a little ingenuity and good judgment. Miss Williams sang the soprano solos in a delightful manner. She is, indeed, one of the very best artists we have heard here. Her voice is limpid, clear and true and her artistic taste in interpretation is exceptionally refined and poetic. When occasion demands, Miss Williams is also very dramatic, and among the most delightful things she did on this occasion must be counted: *One Fine Day*, from *Madame Butterfly*, and the *Ballatella*, from *Pagliacci*. Mrs. Anderson had ample opportunity to display the richness and warmth of her beautiful contralto voice. She sang with fine intensity of emotion, and both her tone production and artistic interpretation were noteworthy for their unquestionable expertness. The most praiseworthy number rendered by Mrs. Anderson was Suzuki's Prayer, from *Madame Butterfly*, which was given a distinctly poetic rendition.

Carl E. Anderson showed on this as well as he did on previous occasions that he is one of the most conscientious and most gifted singers in this territory. His voice is smooth, even, and used with the utmost artistic discretion. He always sings in pitch and never fails to invest his work with deliberate artistry and careful shading. It was the first time we ever heard Mr. Anderson in operatic selections, and must admit that he surpassed our expectations. He was especially convincing in his exceedingly dramatic version of that beautiful finale of the first act of *Pagliacci* which gives the tenor such a wonderful opportunity to reveal his accomplishments. Mr. Lloyd sang all the baritone roles with excellent judgment and with an even, smooth voice which is used with judicious adherence to the requirements of adequate vocal art. Mr. Lloyd's most successful effort was his rendition of the Prologue to *Pagliacci*, where his enunciation and his musical coloring proved decidedly delightful features. All the ensemble numbers were splendidly rendered, the voices blending satisfactorily and the harmonic beauties being strongly emphasized.

Arthur Shattuck, the American pianist, is now on a concert tour of the Holy Land and will appear in all the principal cities of Palestine. While in this historic country Mr. Shattuck expects to pass his spare time in making crayon sketches of the most interesting scenes of Canaan. The Shattuck camera will also make many snapshots on tour. Next fall Mr. Shattuck comes to America for the entire season.

AMERICAN SCHOOL OF OPERA PERFORMANCE.

The American School of Opera, under the direction of Paul Steindorff and Wm. F. Rochester, presents its second students' performance on Thursday evening, April 30th, at the German House. The program will include *A Marriage by Lantern*, comic opera in one act, by Jacques Offenbach; *Grand Duet and Finale*, from the comic opera *Heart and Hand*, by Lecocq; and *The Spectre Knight*, a comic opera in one act, by Alfred Cellier. The scenic equipment and costumes will be very elaborate and an orchestra under Paul Steindorff's direction will participate in the performance. The participating artists will be: Glen Chamberlain, Miss Etta Martin, Miss Verna Airey, Miss Edythe Chamberlain and A. L. Koford, who will participate in *The Marriage by Lantern*; Miss Ruth Bates and Miss Irene Williams, who will sing the duet; Walter S. Ries, Robert D. McLure, Miss Etta Martin, Miss Rita Berka, Miss Verna Airey and Fred G. Harrison, who will form the cast for *The Spectre Knight*.

The first students' performance of the American School of Opera was such a brilliant success that requests have been many and insistent for another performance. Notwithstanding the great work necessary to prepare such a performance, Messrs. Steindorff and Rochester were not backward in complying with the numerous requests of their many friends, and so this second performance has been announced. The admission will be fifty cents only and tickets are on sale at Sherman, Clay & Co.'s and at the German House. Anyone interested in dashing and spirited performances of melodious comic operas will make no mistake in attending this performance. Both Mr. Steindorff and Mr. Rochester are past masters in the art of stage craft as it appertains to comic operas and anything under their direction can not help but be delightful.

VIOLIN AND PIANO RECITAL AT MANNING SCHOOL

Miss Jeanne Eleanor Jenks, violinist, and John C. Manning, pianist, gave a very artistic program at the Manning School of Music on Friday evening, April 17th. There was a large audience in attendance which demonstrated its pleasure by applauding liberally and frequently. The program included a violin sonata in F major by Mozart, the famous Max Bruch violin concerto, a group of compositions for the violin and a group of Chopin works for the piano. Both Mr. Manning and Miss Jenks exhibited many musically qualities. Mr. Manning proved himself to be one of the ablest pianists that ever located in this city. He has an exceedingly fine touch, plays with a technical brilliancy that makes difficulties almost impossible and a musical intellectuality that invests every period he interprets with a certain authority. We were particularly delighted with his group of Chopin works where he had an opportunity to reveal splendid poetic instinct and a thorough grasp of the works he rendered. In the piano part to the sonata as well as to the concerto, Mr. Manning revealed a breadth of ideas and understanding of orchestral values that stamp him unquestionably a master of his art.

Miss Jenks played with conscientiousness and with a very pleasing tone. She overcame the technical difficulties of the works she interpreted very neatly and rendered the musical portions of the works in a manner that brought out the melodic and emotional beauties. Miss Jenks gives evidence of being a very sincere and conscientious musician who dearly loves her art and who seems to revel in the atmosphere of the classics. She is a young artist who is sufficiently ambitious to fill a niche in the musical field and who becomes a valuable feature of a useful organization such as the Manning School unquestionably is. On Friday evening, May 1st, the pupils of the Manning School will give a recital.

ORPHEUM.

The Orpheum announces for next week one of the greatest bills in its history. "Neptune's Garden of Living Statues," an aquatic illusion designed on a scale never before attempted on the vaudeville stage, will be one of the head line attractions. William S. Morrell, its producer, has carefully constructed through a number of stage illusions a scene which for rare magnificence and appeal is without a rival. Posing in Neptune's garden of silence a number of mermaids await the sound of the human voice which will break the enchantment which binds them as statues and restore them to their native element. The scene is of exquisite beauty, and released from the spell by the voice of Don Martinez, an adventurer, the mermaids gracefully dive to the depths of the placid pool at their feet. Prominent in it will be Carlo Casetta and Lillian Lestora in their weird and startling *La Danse Dementia*. The spectacle will also include 26 dancers, models, water nymphs and pantomimists.

The Monita Five, consisting of three women and two men, are vocalists and instrumentalists of extraordinary ability. They discourse on at least a dozen instruments and each one is a singer in the real meaning of the word. They style their act "Harmony at Home." Van Hoven, the "Dippy Mad Magician," through his efforts as a comedian prevents his illusions from being completed. He goes to extraordinary pains to prepare a trick and labors over its presentation until the proper pitch of expectancy is reached when adroitly a humorous turn is taken and an absurd and laughable climax ensues.

The Randalls, a man and woman dressed respectively as a cowboy and an Indian squaw, are unsurpassed as sharpshooters. They excel with the rifle and revolver. That lively pair, Rosa Crouch and George Welch, will introduce a novel and entertaining turn consisting of singing, dancing, comedy and acrobatics. Another star-line act will be Alice Ellis and Bert French in the sensation which made them famous in Europe and the East, "Le Rouge et Noir" or "The Dance of Fortune." It was originally presented in Europe where it played for three consecutive years. The only holdovers will be Ruth Royce and Harry Gilfoil.

SHORT ITEMS OF INTEREST.

The Zech Orchestra, Wm. F. Zech, director, will give one of its splendid concerts at the German House on Tuesday evening, April 28th. The soloist will be Miss Corinne Goldsmith, pianist. The program will be exceptionally interesting and nothing has been left undone to give a musical event of the utmost importance to the musical interests of this city. The Zech Orchestra is an excellent organization, containing some of the very finest talent of this city, and Mr. Zech is a musician who understands thoroughly how to secure the very best from a body of efficient musicians. The program will be as follows: Overture No. 3 "Leonore" (Beethoven); Concerto for two violins, D minor (Bach), Mr. A. E. Miller and Mr. A. Riese, Miss Corinne Goldsmith at the piano; Suite for Orchestra, Sylvia Ballet (Leo Delibes), Traumeri from Russian Suite (R. Wuerst), Violin solo by Mr. Miller, accompanied by String Orchestra; Minuet and Trio (R. Prout), Overture, William Tell (Rossini).

On Wednesday afternoon, April 22d, an excellent program was presented as one of a series of events under the direction of Wm. Chamberlain, and known as the Young People's Concerts. The program included the Thuille Sextet for wood instruments, horn and piano, and the Saint-Saens Capriccio for flute, oboe, clarinet and piano. The musicians who took part in this program and who acquitted themselves very creditably were: Gyula Ormay, piano; E. M. Hecht, flute; Astore Lombardi, oboe; Nicola Zanini, clarinet; E. B. La Haye, bassoon, and F. E. Huske, horn. It is due to Mr. Hecht's energy that works of this kind have been performed here lately and the young musician is entitled to much credit for his efforts in this behalf. This same sextet was presented before in this city at one of the meetings of the Pacific Musical Society and created somewhat of a sensation on account of its beauty as well as by reason of the excellence of the rendition.

Mrs. Anna von Meyerling, the well known vocal teacher, has opened a studio in the Gaffney Building, where she may be found every Monday and Thursday. The balance of the week she is at her beautiful studio in Larkspur. Miss Helen Lyon Danielson, a pupil of Mrs. von Meyerling, who has been exceedingly successful as a singer, has been offered a fine position as vocal soloist with Maud Allan in her forthcoming tour of India at a very fine salary. But owing to sickness which has kept her in the hospital for some time and on account of which she will not be able to sing for about a year, she was compelled to refuse this splendid offer.

Tomorrow (Sunday) morning, at St. Luke's Church, at 9:15 o'clock, will be performed the Dvorak D minor Mass in memory of John de P. Teller, with a choir of thirty, an orchestra of thirty, and organ (Uda Waldrop presiding), under the direction of Wallace A. Sabin. Judging from the rehearsals it is evident that it will be one of the most artistic performances of this mass ever heard here.

Miss Estelle Gray, a very successful young violin virtuoso, who has been under the management of the Redpath Lyceum Bureau of Chicago for some time, has returned from an extensive American tour and will reside here during this summer. Miss Gray was formerly a pupil of Giulio Minetti and from her first start showed signs of much talent and adaptability. She has been exceedingly successful, earning high praises from press and public, and has reason to feel proud of her achievements.

The last meeting of the Piedmont Musical Club of this season was held at the beautiful home of Miss Charlotte Playther. There was a large attendance and the program represented a recital for violin and piano compositions given in a distinguished manner by Mrs. Blanche Ashley and Miss Mary Pasmore, two favorite players. The complete program was as follows: A major Sonata for violin and piano (Handel), Miss Pasmore and Mrs. Ashley; Menuet and Gavotte (Veracini), Aria (Tenaglia), Prelude and Allegro (Pugnani-Kreisler), Miss Pasmore; Songs, Selected, Arthur Saxe; Arabesque (Leschetitzky), Waltz, C minor (Chopin), Liebestraum (Liszt), Miss Mildred Turner; Sonata, B minor, Op. 110 (Ph. Schwarwenka), Miss Pasmore and Mrs. Ashley.

Dr. J. Fred Wolle, director of the Bethlehem Bach Choir, announces that members of the Philadelphia Orchestra will play the accompaniment for the ninth Festival to be held in Packer Memorial Church, Lehigh University, on Friday and Saturday, May 29 and 30. The program was announced by Dr. Wolle as follows: Friday, at 4 p. m., Motet, "Sing Ye to the Lord a New-Made Song"; Friday, at 8 p. m., "Magnificat"; Saturday, at 2 p. m., "Mass in B Minor," first part; Saturday, at 5 p. m., second part of the Mass.

At the final meeting of the music department of the Tuesday Club, Friday, the 17th inst., a program of Abbie Gerrish-Jones' songs was given, Miss Lena Frazee and Walter Longbotham being the vocalists. The latter sang for the first time an Ave Maria written for him by Mrs. Jones. The Sacramento Union said of this recital: "The program was one of the best of the season. . . . Abbie Gerrish-Jones, whose work has caused much comment around the Bay, was the speaker for the afternoon. Mrs. Jones gave a most interesting talk on her compositions, giving the history of a number of them. The program was made up of some of the best of her songs. In many instances she wrote not only the music but the words also. Mr. Will Veach accompanied." On Saturday evening Miss Lena Frazee entertained in honor of Mrs. Jones.

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A recital by the pupils of Dr. H. J. Stewart took place at the studio, 376 Sutter Street, on Saturday, April 18, when the following program was rendered: Piano Solo, Impromptu, in B flat (Schubert), Miss Winnie Enhorn; Song, "A Winter Lullaby" (De Koven), Miss Aileen O'Brien; Songs, (a) Mit einer Primula veris (Grieg), (b) Waldwanderung (Grieg), (c) Herzens-Frühling (Wickede), Miss Anna Erikson; Song, Silver Moon (Adams), Master Martin O'Brien; Song Cycle, "On Jhelum River," (a) Jhelum boat song, (b) The song of the bride, (c) Will the red sun never set? (d) Ashoo at her lattice, (e) Only a rose (Woodforde-Finden), Mrs. Chas. F. Fletter; Song, "Mavis and Merle" (Bunning), Miss Grace Will; Song, "Wake Up!" (Phillips), Miss Madeline O'Brien; Songs, We see them not (Bunning), 'Tis Morn (Cowdell), Miss Irene Macdonald.

Leo Slezak, the Czech tenor, will return to America next January for an extensive concert tour which will

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THE CHAMBER OF COMMERCE ADVISES ABOLISHMENT OF COMMISSIONS

Important Resolution Recently Passed by the Retail Trade Committee of the San Francisco Chamber of Commerce Which will Prove of Interest to Music Teachers and Music Students.

By ALFRED METZGER

The Pacific Coast Musical Review, in its persistent and aggressive campaign against unbusiness-like practices common in the musical profession, referred once or twice to the custom of teachers accepting or demanding commissions from music houses on the sale of pianos which were supposedly made through the services of the teacher whose assistance had been asked by his student. We endeavored to show at that time why these practices were not looked upon favorably by reliable dealers as well as by dignified and business-like members of the profession. However, since the giving of commissions had become a custom of which both dealers and teachers availed themselves, we could not pursue our campaign against the enforcement of this

commissions, in order that this abuse may be, as far as possible, stamped out in the city of San Francisco; and be it further

Resolved, that a copy of this resolution be sent to the delegates of each affiliated organization.

There was, of course, no question regarding the fact that the San Francisco Piano Dealers' Association, which is an affiliated organization of the San Francisco Chamber of Commerce, would follow the suggestion set forth here and act in accordance with the advice of the big commercial body. This matter deals so closely with the interests of music teachers, and through them with the interests of students and their parents and friends, that the Pacific Coast Musical Review would be recreant in its duty toward the musical public and the music trade, to whom it owes its existence, if it did not point to the many advantages that will accrue from the abolishment of the commission practice.

The entire commission practice was principally a one-sided affair. Teachers who accepted or asked for commissions labored under the mistaken idea that they were creating new trade, that is to say, they were responsible for sales of pianos which would not have been made without their assistance. Now, this was erroneous, for a sale of a piano would have been made, no matter whether the teacher had been assisting or not. It might not have been made by one certain house, but if not one house then another would surely have sold a piano to that student. Then there exists the ethical side of the question. If a teacher has a loyal pupil who studies intelligently, who pays for his lessons regularly, and who by reason of his loyalty and financial support should be entitled to his teacher's advice, even though it included the selection of a good instrument necessary to his playing artistically,—we repeat, if a teacher has such a pupil the ethical side of his relation would oblige him to see to it that his pupil secures what the teacher considers the best instrument. The performance of such evident duty of the teacher toward the pupils should not have to be paid for in the shape of a commission by the dealer who sells the instrument. If the Music Teachers' Association of California should consider it advisable that the selection of a piano for a student comes under the head of expert advice, then the expense connected with the employment of such expert should be borne by the student, and not by the dealer who already employs experts for such purpose.

Of course, we do not accuse the music teachers of being responsible for the original establishment of this practice. The chances are that if some of the dealers had not told the teachers that they could earn commissions, the latter in many instances would never have given a thought to this subject. There are now many teachers who do not know that such a practice existed, and there are many more who absolutely refuse to accept commissions. But, no matter how you look upon this subject, it is not a practice that can be countenanced upon careful examination as to the ethics and principles that should govern the musical profession in its dealings with the public. From the dealers' standpoint the payment of commissions to teachers is practically a discrimination against anyone who is not a teacher. There can not be advanced any sane reason why anyone who advises a friend to buy what he considers a fine piano should be paid a commission, even though he can prove

that he actually did give such advice and that his friend acting upon such advice bought the piano thus recommended. And what is true of a piano might be true of a suit of clothes, a piece of furniture, an automobile, a theatrical performance, a concert, and, in fact, anything that can be recommended and that is needful to the public. Any intelligent person can readily see how such a practice may deteriorate into a nuisance, and become as hurtful to the person who does the recommending as it will to the person who does the selling and the buying.

Suppose friends or well wishers of a music teacher who recommend pupils to him, because they believe such teacher capable of instructing the pupils satisfactorily, would ask a commission



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custom without offending people who were honestly convinced of their rights in the matter. Now, however, since the Chamber of Commerce has taken the matter up, and such action has resulted in concurrence by the San Francisco Piano Dealers' Association, this paper will endeavor to prove why the abolishment of the commission practice will prove of benefit to the profession as well as to the music trade. Let us first quote the resolution passed by the retail trade committee of the Chamber of Commerce, which was as follows:

Whereas, the practice of giving commissions to persons not regularly employed by retail houses is a drain upon the merchants and has led to unbusinesslike practices and, in many instances, a discrimination against the public; now, therefore, be it

Resolved, that the Retail Trade Committee of the San Francisco Chamber of Commerce is opposed to the giving of commissions to all persons not regularly employed by retail merchants, and recommends to each affiliated organization of retail merchants that it consider the matter of eliminating the giving of commissions in its own line of business with a view to taking such necessary action as will eliminate the giving of

of the teacher for recommending these pupils, it would not take long before the teacher would find himself in a very awkward position. This awkwardness has now reached the piano trade. For the practice which originally was instituted for the purpose of rewarding people who really brought a customer to a store and were personally responsible for the sale, has now been abused in such a manner that many people claim responsibility for sales with which they have absolutely nothing to do. We know of teachers who give to music houses lists of "prospects," and who claim commissions for any sale to such "prospect," even though the "prospect" would have bought the piano anyhow, with or without advice. We do not believe that our leading teachers countenance such practices, and we do believe that they are glad to see such practices stopped before the entire profession is in danger of becoming contaminated with them.

(Continued on Page 3, Col. 1)

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ABOLISHMENT OF COMMISSIONS.

(Continued from Page 1)

No one knows better than our friends how much money this paper has lost for standing up firmly for the best in the profession and in the music trade. Even today the paper is constantly kept on the defensive for refusing to do things which are not in sympathy with its policies of right and wrong, and the good Lord knows we need money badly enough. So, if we tell the profession that this practice of paying commissions to teachers, who select pianos for their students, was a bad practice as far as the reputation of the profession is concerned, they may believe us that we have not come to this conclusion without long and careful study of the problem. The underlying reason for the demand of commissions may be partially sought in the conviction of the teacher that piano dealers are making an immense lot of money on each instrument. We have tried repeatedly to convince some of our friends that such is not the case. But invariably we encountered an unreasonable skepticism in this direction. There seems to be a firm belief that a piano dealer makes at least a hundred per cent. on the sale of a piano. Anyone acquainted with the actual facts of the situation knows that this is ridiculous. After all expenses, such as rent, advertising, salesman's salaries and commissions, wear and tear, losses sustained by non-payment of accounts, and many other things are deducted, a dealer is very lucky to make ten per cent. clear on an instrument. Now, if the teacher demands ten per cent. commission, as has been the case, we do not see where the dealer can make a living.

Of course there are pianos which are sold so high above their actual value that the profits may be very great. But reliable teachers are not in the habit of recommending pupils to buy such pianos. They usually recommend pianos of high commercial value which cost the dealers much more money than the teachers suspect. Besides, any dealer who sells pianos above their actual value usually does not pay commissions very promptly, and consequently the teachers, making a practice of selling pianos in this manner, become discouraged and finally go to a representative dealer who sells pianos for their actual value. There can not be any large profit in anything that is first class, for the simple reason that such a commodity can not be made except at a large outlay. You can not buy a good suit of clothes, a fine book, an excellent composition, a reliable lesson in piano playing, except you pay a good price, and even then the person who sells you such commodity will not make very much on it, if you consider the outlay he has had to be able to sell you this commodity. A teacher had to study music for years, and had to labor under heavy expenses before he was able to give lessons. It will take him years before he can earn back the money he has spent, much less to make money on his investment. The teacher who can make much money in giving lessons without having expended any on his education is surely a fraud, unless he has had the good fortune to secure the assistance of a wealthy friend.

The music trade of San Francisco is constantly doing many good deeds in behalf of music in general. This paper could not exist without the support of the music trade. Teachers receive pupils constantly through the recommendations of the music houses. Any musical enterprise of importance can count for part of its financial support on the music houses. Local artists are frequently complimented by music houses in the

use of a piano at concerts. They also have their programs printed by music houses occasionally. In some cases music houses spend hundreds of dollars advertising deserving local events in the newspapers. Some of our music houses have inaugurated matinees of music where soloists are engaged and paid for their services. If members of the profession have proven themselves worthy of trust, music houses often are very lenient with them concerning their accounts. Singing teachers and students are receiving discounts for sheet music. There are also professional discounts on other musical merchandise. And so we could quote many more instances where the music trade is ever ready to assist and benefit the musical profession. And yet when members of the musical profession would have the one opportunity to reciprocate for favors received by the music houses, there was the commission practice, which resulted in payment for a service which should have been regarded as a matter of reciprocity. We are glad that the San Francisco Piano Dealers' Association followed the advice of the San Francisco Chamber of Commerce and abolished the commission evil. We know that every teacher of standing in this community will be glad to see the practice abolished.

Twenty-two San Francisco music dealers were represented at the meeting during which the resolution of the retail trade committee of the San Francisco Chamber of Commerce was favorably considered. If these dealers now make up their minds to stand by this new rule, we are certain that their example will be imitated throughout the United States. A good many splendid innovations in lax business methods would have been successful several years ago, if all the dealers could have been convinced of the necessity of standing by the action of the Association. The trouble has been, and still is, with many prominent organizations that rules established by the central body are not always adhered to by all the members of such body, which causes occasional embarrassments and eventually the futility of the original intentions. From the tenor of the meeting of the San Francisco Piano Dealers' Association last week, however, it would seem that the music houses of San Francisco are so convinced of the splendid wisdom of the new move that they will adhere closely to this new rule in future.

GEPPERT OF MUSICAL COURIER EXTRA.

William Geppert, the Editor of the Musical Courier Extra, the famous trade edition of the Musical Courier, is now in San Francisco on his first visit to the Pacific Coast. Mr. Geppert has done more, perhaps, for the music trade of the United States than any other trade journalist, and for his pains he has been, perhaps, the most abused and maligned of all trade journalists. Anyone who has ever met Mr. Geppert will not fail to note the sincerity of his character, the idealistic tendencies of his mind, the aggressive purposes of his sense of right and wrong and the indomitable will power that engenders the journalistic machinery with which he annihilates crooked obstructions and confounds envious competitors. The entire machinery of the law in the State of Illinois has been set in motion during the last year or two to punish Mr. Geppert for telling the truth about a phase of the piano trade which no honest dealer or manufacturer can countenance, namely, the so-called stencil piano—an instrument that bears the name of a person who does not manufacture pianos, and especially of the cheap and fraudulent stencil piano which is priced high and does not possess high qualities as an instrument. One after another of these law suits are being dismissed as not proving the crime of which Mr. Geppert is accused, and there is now only one pending before the Supreme Court, which is very likely to meet the fate of all the others.

The Pacific Coast Musical Review admires a man that possesses grit and courage. And it surely takes courage to face all those manufacturers who have built their reputations upon the false foundation of the stencil piano. There are many more innovations in the ethics of the piano trade traceable to William Geppert and the Musical Courier Extra. The readers of the Musical Review remember well the abuse heaped on the editor of this paper when he began his campaign against a high priced symphony leader who was learning his profession at the expense of the people of San Francisco. Now they know that the

attacks were unwarranted. Mr. Geppert has had to fight a far more powerful organization, for the National Piano Dealers and Manufacturers Associations are controlled by the less desirable elements instead of the few representative manufacturers in the United States. While there are many of the most esteemed and respected dealers and manufacturers in these associations, resolutions are passed and laws made through the machinations of the minority. The majority is too easy-going and too indifferent to arguments and discussions to take any trouble in the legal phases of the organization's business. They partake rather of the social end of these associations.

Notwithstanding these powerful oppositions, Mr. Geppert has won his fights and is winning them today. Many of the men not agreeing with him in his views respect him for his work. The Musical Courier Extra under Mr. Geppert's able supervision has become a "correspondence school for salesmen." No wide-awake salesman is without the Musical Courier Extra for it gives him an insight in the piano business, and in the highest grade of piano business, which he could never receive except through years of hard experience. Mr. Geppert was raised in the piano business and he is giving his years of valuable experience to his readers in a manner that sticks to the memory with the adhesive power of a tremendous magnet. Mr. Geppert preaches the gospel of the highest ideals in business dealings—a gospel that protects the dealer as well as the buyer. Through Mr. Geppert's splendid efforts the Musical Courier Extra has become a paper with individualism—one of the rarest things in American journalism. And because of this individualism and this effort to bring the trade upon the highest basis of ethical character, all of the leading music houses in America like to have their employees, and especially their salesmen, subscribe for the paper which is a fifty page weekly publication and can be had at the nominal sum of \$1 a year. This is not an advertisement, by the way. We are giving these facts because this paper fights for the very principles Mr. Geppert is fighting for, and it wants to bring to the attention of its readers, papers that are engaged in a worthy mission. During his visit here, Mr. Geppert has examined the music section of the Panama Pacific International Exposition. He has expressed himself as astounded with the progress made so far, and also with the wonderful achievements in the matter of the rebuilding of San Francisco. However, Mr. Geppert is not in accord with the exposition officials who think awards are absolutely necessary to the exhibition of musical instruments, especially pianos. Mr. Geppert believes that prize awards are obsolete, and we concur with him in this assumption. We believe that the American piano manufacturers would have been represented had the matter of the awarding of prizes been let alone. The space may have been taken but the names of some of the most illustrious American piano manufacturers will be absent from the Exposition catalogue. Mr. Geppert will remain here a few days longer when he will leave for San Diego to visit his daughter. After that he will go to Los Angeles. Then he will return to San Francisco for a day or two, and then he will leave on his return trip to New York by way of Portland and Seattle. Mr. Geppert has been experiencing the proverbial hospitality of San Francisco. He was the guest of Theodore Hardee, Chief of the Fine Arts Building at luncheon and at a tour around the Exposition Grounds and the city. He was repeatedly invited to social functions by leading members of the music trade of San Francisco, and also by numerous friends. Indeed his entire visit has been a succession of social triumphs. His pleasant smile, his good natured comments, his sunny temperament and his unquestionable force of character have endeared him to everyone who has come in contact with him.

The Pacific Coast Musical Review desires to acknowledge receipt of a very handsomely designed invitation to the annual recitals at the Conservatory of Music of the College of the Pacific, which are announced to take place as follows: Thursday evening, April 23d, Miss Margaret Deacon pianist, and Miss Iva Rogers, organist; Monday evening, April 27, Miss Miriam Helen Burton, pianist, Miss Clarissa Maud Ryan, violinist, and Prof. Wilbur McColl, accompanist; Friday evening, May 1st, Walter Howell Scobel, baritone, assisted by Miss Evelyn Ashmore Heath, pianist, and Jan Kalas, cellist, Dean Warren D. Allen and Clarence Urmay, accompanists. On Friday evening, May 15th, will take place the annual commencement concert by the entire class. The complete programs together with a review of the commencement concert will appear in a later issue of this paper.

SUCCESS OF MISSES KEMBLE AND DEININGER.

Two Brilliant Musicians Whose Excellent Accomplishments Have Delighted Many Prominent People During the Last Few Months.

The readers of the Pacific Coast Musical Review are no doubt familiar with the excellent opera lecture recitals given during the last few years by Miss Margaret Kemble. This season these events again proved deservedly successful and that able musician has had the satisfaction to see her series of opera recitals well supported and highly commended. In addition to these recitals Miss Kemble has appeared at prominent private and public events, always impressing her auditors with the excellence and ingenuity of her work. During the last few months Miss Kemble has had the assistance of Miss Esther Deininger, pianist, who was formerly one of her pupils, and who has recently returned from Munich where she studied under the supervision of the famous piano pedagogue, Prof. Schwartz. She was so highly complimented upon her work as taught her by Miss Kemble that after her return from Europe she again resumed tuition with her San Francisco teacher, and notwithstanding her high artistic accomplishments, she continues to coach with Miss Kemble, with excellent results.

After concluding a series of opera recitals Miss Kemble and Miss Deininger have been much in demand. They were invited to give a program at Hacienda, the beautiful residence of Mrs. Phoebe Hearst, who does so much for music in this vicinity, and who is one of the few really unselfish wealthy people who accomplish a great deal without blowing of trumpets and beating of drums. Such patrons of music are really worth while and they are entitled to the heartiest gratitude of every one genuinely fond of music as an art. On this occasion Mrs. Hearst entertained a large number of guests, and during the course of the program Miss Kemble read several poems with musical accompaniment on the piano by Miss Deininger. Miss Deininger also played a number of piano compositions. Among the poems read with exceptional ability was *The Blessed Damsel* (poem by Rossetti and music by Debussy). Of this work, Mrs. Franz Liebich in a book devoted to Debussy and forming one of a series entitled: "Living Masters of Music," had this to say:

La Demoiselle elue was sent from Italy by the young composer to his native city. The work was inspired by D. G. Rossetti's *Blessed Damsel*, and entitled a lyrical poem for female voices and orchestra. Just at that time the Pre-Raphaelite movement had an appreciable vogue in Paris. Its influence was never wide-spread, but many of the younger poets and artists were fascinated and swayed by the ideas and opinions of the Brotherhood. A prose translation was made of the poem by Gabriel Sarrazin. By many critics it is considered Rossetti's finest and most characteristic work. In 1881 he gave Mr. Hall Kane an account of its origin as deriving from his persuasion and advice Edgar Poe's Raven. "I saw that Poe had done the utmost it was possible to do with the grief of the lover on earth, and I determined to reverse the conditions and give utterance to the yearning of the loved ones in heaven."

"The spirit of the poem has been well conceived by the translator and still more wonderfully translated in Debussy's music. He captured the poet's delicate imagery, and set it with a minute attention to precise detail worthy of a Pre-Raphaelite painting, altogether different to the style of his later works. The composition opens with one of his melodic themes. Two cello and double basses describe in flexible, fluid cadences the appearances of the Blessed Damsel at the "gold bar of heaven." The second verse is sung in recitative to an accompaniment of broken arpeggios. A selection of the next nine verses of the poem are sung by the soprano and chorus respectively, and then in melodic speech accents the Damsel's words are sung by a soprano. The orchestration is of ethereal delicacy. The appearance of the luminous heavenly cortege is wonderfully well portrayed, as also when it has passed. At the close of the *Demoiselle elue* there is a descriptive introductory melody reappears, and is especially expressive of the final dejected attitude of the Blessed Damsel leaning on the golden barrier, weeping, with her face between her hands."

Other poems read with much effect by Miss Kemble were: *Birth of the Opal* (poem by Ella Wheeler Wilcox, music by Hawley). Miss Deininger played with exquisite artistry the following compositions: *Concerto A major* (Mozart), *Prelude Op. 28 No. 16, Variations in B flat Op. 12* (Chopin), *Concerto D minor* (Rubinstein), *Rhapsodie G minor* (Brahms).

Miss Kemble and Miss Deininger will give the program for the Half Hour of Music at the Greek Theatre tomorrow (Sunday) afternoon, May 3. The numbers to be presented on this occasion will be as follows: *Concerto D minor* (first movement) (Rubinstein), *The Blessed Damsel* (poem by Rossetti, music by Debussy), reading by Margaret Kemble; *Prelude Op. 28 No. 16, variations brillantes* (Chopin); Last scene from the opera *Elektra* (Richard Strauss), reading by Miss Kemble; *Intermezzo, Rhapsodie G minor* (Brahms). All the piano compositions and the musical accompaniments to the poems will be played by Miss Esther Deininger.

Miss Kemble and Miss Deininger will appear as follows during the month of May: On Tuesday, May 12th, at the Young People's Concert in Berkeley at the High School Auditorium, when the program will consist of an opera recital of Humperdinck's *Hansel and Gretel*; on Friday, May 15, at the Young People's Concert at Ye Liberty Theatre, Oakland, and on Tuesday evening, May 19th, at a recital of their own to be given at the St. Francis Hotel in San Francisco. Already much interest is being manifested in this forthcoming event, the program of which will be announced later.

Mrs. Jennie Connell-Bragham of New York, one of the most prominent exponents of the art of voice building, breathing and elocution, from the physical or scientific standpoint rather than the musical, has located in San Francisco and will soon announce the opening of a studio. Her special work consists of placing the voice in absolutely correct manner and see to it that a singer or public speaker is also physically well equipped to bring out the best there is in him or her. Mrs. Connell-Bragham is now staying at the Hotel Stewart where anyone interested in her work may consult her.

GEORGE J. BIRKEL IN SAN FRANCISCO.

Leading Los Angeles Music Dealer Spends Two Weeks in This City Visiting Friends and Resting from His Strenuous Duties.

George J. Birkel, President of the George J. Birkel Company, the leading music house of Southern California, is now in this city on a visit to friends. Only a short time ago the Birkel Company experienced a loss of \$50,000 through fire, but being fully insured, none of the loss had to be sustained by the firm. The excitement, tedious and patient work between adjusters and the music house, and the final result of a special sale of pianos damaged through fire and water to be a very strenuous experience for Mr. Birkel and his associates, and the President of the Company could not think of a better way to rest from his duties than a visit to San Francisco, where he has many friends. Mr. Birkel is accompanied on this trip by Mrs. Birkel, one of the most prominent music patrons of the Southern metropolis. Mr. and Mrs. Birkel, since their arrival in this city, have been the recipients of numerous social attentions and before leaving will have been guests at the great Ball of All Nations which will take place in the Machinery Building of the Exposition grounds this (Saturday) evening.

Mr. Birkel, when told of the new resolutions recently passed by the San Francisco Chamber of Commerce Retail Trade Committee and by the San Francisco Piano Dealers' Association concerning the abolishment of the commission evil, expressed himself as well pleased with this initial step taken here, and said that he has no doubt but that Los Angeles will watch the effect of this new move with great interest and may follow the lead later on. Mr. Birkel is firmly convinced that the move is a step in the right direction and that the commission evil will soon have been abolished throughout the United States. In an interesting chat with the Editor of the Pacific Coast Musical Review, Mr. Birkel said that another evil that needed reformation was the fraudulent advertising on the part of piano dealers. One phase of this advertising the George J. Birkel Company of Los Angeles has successfully dealt with. It seems that competitors have advertised standard pianos and player pianos for which the Birkel Company is the authorized Southern California representative, at lower prices than they are permitted to be sold. The advertisers tried to convince the public that these instruments thus listed at low prices were new, while as a matter of fact they were second-hand or used.

The Birkel Company went to every daily newspaper in Los Angeles and demanded protection against such advertising. The firm said that it had spent thousands of dollars during the last fifteen or sixteen years with these daily papers in an endeavor to make the instruments known in Southern California as the leading instruments of their kind. To permit competitors to advertise second-hand instruments as new ones at practically half their original purchase price, was injuring his business, and the advertisement was of no value, because people, after being deceived by such advertisement naturally looked with suspicion upon all advertisements. Unless the daily newspapers protected the Birkel Company from such advertisements, by insisting that after the name of each instrument advertised at low rates the words "second-hand" or "used" should be printed, that firm would discontinue its advertisements in those daily papers. At the present time every daily paper has given the Birkel Company the protection sought, and misleading advertising, as far as the instruments sold by the Birkel Company are concerned, is impossible in Los Angeles. We like to present this matter to the attention of the San Francisco Piano Dealers Association, and we believe a similar action in this city would prove of immense benefit to the dealers as well as to the public. It takes grit and a stiff backbone to carry through such a proposition with success. The Birkel Company is entitled to the gratitude of the people of Los Angeles. Mr. and Mrs. Birkel will leave for Los Angeles next Monday, after having been absent two weeks.

THOMAS EGAN'S PROGRAM.

Thomas Egan, the famous Irish tenor, who will appear at the Cort Theatre tomorrow (Sunday) afternoon, assisted by Lilian Breton, dramatic soprano, under the management of M. D. Hardiman, will present the following excellent program on this occasion:

- I—Aria: Prayer From Tosses.....Puccini
Songs: Perry Me Across the Water.....Homier
Good Bye.....Tosti
Mme. Breton
II—Songs: (a) Has Sorrow Thy Young Days Shaded?.....Moore
(b) Kitty of Coleraine.....arr. by Page
(c) The Minstrel Boy.....Moore
Mme. Egan
III—Songs: (a) Liebchen Ist da.....Franz
(b) B. for Barney.....(A Fragment)
(c) Rosary.....Nevin
Mme. Breton
IV—Songs: Ihr Bild.....Schubert
Aria: Vesti la giubba (Pagliacci).....Leoncavallo
Wearing of the Green.....Thomas Egan
PART II.
V—Duet: (Trovatore).....Verdi
VI—Songs: (a) I Know Where I'm Going (Old Irish Air)
(b) The Gap in the Hedge.....Moore
(c) Down in the Forest.....Ronald
Mme. Breton
VII—Songs: (a) The Irish Emigrant.....Dufferin
(b) Roisin Igha.....(Sung in Gaelic)
(c) Let Brim Remember.....Moore
Thomas Egan
VIII—Duet (Carmen).....Bizet
Mme. Breton and Thomas Egan

MABEL RIEGELMAN TO SING IN DENVER.

Mabel Riegelman, the young Oakland prima donna soprano, has been engaged to open the season with the Denver Symphony Orchestra, according to advices just received here. Immediately after Miss Riegelman's appearance in Denver, last week, with the Chicago Grand Opera Company, negotiations were started which terminated today with her engagement. Miss Riegelman will return to San Francisco at the close of the present opera season and remain here for the summer.

MISCHA ELMAN RECEIVES GENUINE OVATION.

A Large Audience Reveals Its Enthusiasm by Frequent Outbursts of Long and Loud Applause—Great Performance of Goldmark Concerto.

By ALFRED METZGER.

A very large audience was present at the Columbia Theatre last Sunday afternoon when Mischa Elman gave the first of two concerts in San Francisco, prior to his departure for Australia. His program was an exceedingly artistic one, including a Beethoven Sonata, a Goldmark Concerto and a Handel Sonata. It closed with a group of compositions, three of which were arrangements of piano compositions by Chopin, Schumann and Grieg, and one the A major Polonaise by Wieniawski. Unquestionably the greatest achievement at this concert was the interpretation of the Goldmark Concerto. It would, indeed, be difficult, if not impossible, to imagine a more inspiring reading of this work than Mr. Elman gave it. This truly great artist had here an excellent opportunity to use that big tone which has been one of his foremost gifts. The most remarkable feature of this interpretation was the retention of the big tone, even though the technical obstacles were great and frequent. One of the most difficult feats in violin playing is the use of a big tone during the execution of technical intricacies. The Goldmark Concerto is just studded with such technical difficulties, and yet the musical value of the work is sufficiently pronounced to make it a composition well worth listening to. Another most remarkable rendition was Elman's interpretation of the Wieniawski Polonaise in A major. Here the rhythmic swing of the composition was splendidly emphasized and a splendid tone, deep emotional coloring and clean-cut technical execution combined to reveal the brilliant mastery of the instrument.

In the Handel Sonata also Elman revealed himself at his best, especially so in the Andante Cantabile and Largo movements. It could easily be seen why this brilliant violin virtuoso is such a great favorite with everybody, whether he be professional musician or layman. The Elman audiences are taken from the masses. People who usually do not go to concerts may be seen at an Elman concert. The secret of this success is that the young artist appeals to the heart as well as to the head and that he understands excellently how to reach the innermost corners of one's heart. Without desiring to be hypercritical we can not omit calling attention to the fact that Elman's Beethoven interpretations did not come up to the excellence of his Goldmark and Handel. Even his tone did not seem quite so big, and the phrases were not brought out with sufficient breadth and dignity. Quite frequently chords that should have been broadened out and organ-like in character were somewhat chopped off and discontinued prematurely, and periods that demanded deliberate dignity of execution seemed rather thin in outline. However, a violin virtuoso can not be perfect in everything, and if all virtuosos were alike in their execution it would not be interesting to attend all concerts. There is so much of the truly great in Elman's work that the little that might be said in criticism is hardly worth paying more than passing attention to. We only mention it for the benefit of violin students who desire to make concert attendance part of their musical education and who therefore ought to be told everything, whether it is favorable or not, about an artist's work. One thing is certain, that no one can afford to miss an Elman concert if he ever wants to obtain the correct idea of violin playing.

The oftener we hear Percy Kahn the better we like him. He gave a reading of the piano part of the Beethoven Sonata that could not have been improved upon. His chords were beautiful in their breadth and singing quality. The magnificent phrases were brought out in plastic adherence to their romantic beauty. The runs, trills and other technical intricacies were executed with an ease and facility that revealed unquestionable genius and inborn musicianship. Any pianist who can play his Beethoven like Percy Kahn did on this occasion is worthy of the heartiest endorsement, and we are glad to state that he is one of the greatest accompanists we have ever heard. Mr. Elman is very fortunate to have such an excellent accompanist and still more fortunate to be able to retain him, for he forms not a small part of the success of the Elman concerts. His work in the Goldmark Concerto and Handel Sonata was also excellent to the highest degree. There is really not much to be added at this time except that it is to be hoped that Elman's second concert tomorrow (Sunday) afternoon will be even better attended than the first one last Sunday.

ALCAZAR THEATRE.

Willard Mack, author, will be introduced to the patrons of the Alcazar Theatre next week when the brilliant author-actor's newest play, "So Much For So Much," will be produced for the first time in this city, beginning on next Monday night. Several of Mack's one-act plays, all of them plays of intense dramatic action and situations, have been seen here at the Orpheum, notably, "Kick In," which he and his talented co-star played recently, but this will mark the first presentation in this city of one of his long plays. Mack's new play deals with the problem of the working girl, in this instance, a stenographer, and what she finds herself up against when she enters the business world. Unlike most plays on this subject, Mack does not present his heroine as the customary sweet, innocent young thing.

Mme. Joseph Beringer will present Miss Irene De Martini, dramatic soprano, in an operatic and song recital at the German House, corner Turk and Polk sts., on the evening of May 12. Miss De Martini, who is well known in this city, having appeared in many musical affairs of importance, will give a program of songs and operatic selections, including the Garden Scene, the Jewel Song, the final Prison Scene and the death of Marguerite from "Faust." She will be assisted by Miss Zdenka Buben, pianist.

HUGHES-WISMER-RILEY TRIO IN FINE TRIM.

Excellent Ensemble Organization Delights an Audience That Crowded the Hall to the Last Seat and Gets a Well Merited Ovation.

By ALFRED METZGER

Sorosis Club Hall was again crowded Tuesday evening, April 21st, when the Hughes-Wismer-Riley Trio gave their eagerly expected Beethoven Concert. The constantly increasing attendance at these events proves particularly one or two facts. One of these is that someone has done excellent publicity work and the other that the Trio must have pleased those who responded to the publicity sufficiently to induce them to come again and again. And we do not hesitate to assert that any artist or organization being fortunate enough to secure advantage from two such important factors will, like the Hughes-Wismer-Riley Trio, be successful in attracting large audiences. That the Beethoven concert given by that excellent ensemble group was one of the most delightful events heard here this season can not be denied by an unprejudiced person. Every one of the participants did his or her best to make this event a genuinely musical and sincerely artistic one. The atmosphere created by such responsive artists naturally affected the audience, and the program was therefore received as it was given, namely, with a thorough appreciation of the honesty of purpose that inspired the event.

The opening number was the Trio in C minor, Op. 1, No. 3, which was notable for the dignified and broad mode of expression which should be characteristic of all Beethoven interpretations. The instruments blended excellently together. Indeed, it seemed like one instrument being used. Mrs. Hughes is really a genius in the matter of ensemble work. She knows exactly when to subdue the tone and when to emphasize it. She obtains a tone quality of singularly beautiful bell-like character, and she never fails to color her runs and trills in a manner that produces the daintiest effects. It would be impossible to present a more striking example of the folly of going abroad to study than the work of Mrs. Hughes, who has received her entire musical education in San Francisco and vicinity. We can not imagine how she could possibly have learned more in Europe than she has learned here. It is the old story of adaptability and inborn talent, which will break forth and blossom, when given any kind of opportunity. We have never heard runs and trills as well as chords played with finer precision and with greater skill than Mrs. Hughes succeeded in playing them throughout the course of the program. She surely interpreted some of those magnificent Beethoven phrases in a manner that earned her the respect of her attentive listeners.

Hothe Wismer's work was notable for the purity and smoothness of the tone. On this occasion he played especially well, and his careful phrasing and successful emphasis of poetic sentiments caused one critic to accuse him unjustly of "gushiness." A musician must play music just exactly as he feels it, and he is the best judge of his own emotions. If his ideas of emotional coloring of a musical composition do not agree with the ideas of someone else, that does not necessarily mean that a musician should play according to someone else's ideas. It is absolutely necessary that there exists an individuality in musical performance. It may be possible that such individuality affects various people in various manners, but at no time can a genuine musician be expected to entirely divest himself of his own artistic individuality to please someone else. It is far better to cultivate an individuality that may displease someone than to divest one's self of one's individuality in order to please someone. We can honestly state that we were exceedingly pleased with Mr. Wismer's work in the ensemble playing as well as in the Romances. In the latter, his excellent adherence to poetic coloring was especially successful, for it secured a certain emotional reading which is practically necessitated in an interpretation of "Romances." How can anything be romantic if it is not at the same time emotional or expressive of sentiment?

Herbert Riley was in splendid artistic mood on this occasion. His tone was smooth and his intonation very clean. He succeeded in blending his instrument excellently with those of his colleagues, and at times he was so careful in endeavoring to make his tone "blend" thoroughly that one would almost be inclined to suggest a little more force. This, however, was no fault, for if there is anything we dislike it is the predominance of one instrument over another in an ensemble organization. And we would rather that a player subdue the tone a little more than necessary than to be more predominating than the other instruments. For, unless a fortissimo is required, the forcing of tones is never a desirable practice in chamber music playing. Mr. Riley proved himself a consummate artist in his reading of the Sonata for violoncello and piano, Op. 103, No. 2. He exhibited astounding technique and at the same time a decidedly musical understanding of the work. Mr. Riley always plays with exquisite taste, being careful to bring out the contrasting moods of a composition in a manner that is convincing, and at the same time appealing.

Miss Fernanda Pratt, contralto, was the soloist. Miss Pratt has been so busy of late that every member of the Musical Review staff has been able to review her excellent work at various events in the bay cities. That such success and constant activity necessarily must broaden her mind and artistic conception can not be denied by anyone. Miss Pratt is constantly revealing new artistic accomplishments, and this proves that she is a genuine artist. No matter how great anyone may be, he or she must constantly progress. There is no such thing as standstill in art. Either a musician advances or he retrogrades. It is gratifying to say that Miss Pratt is constantly progressing, which goes to show that she is constantly studying. On this occasion she sang three Scottish songs and Die Ehre Gottes. We enjoyed every one of them. She gave the Scottish songs that limpidity of execution and that lightness of poetic touch which folklore music demands from a singer. She also was able to infuse these songs



THE FLONZALEY QUARTET

The World's Greatest String Organization at Scottish Rite Auditorium Sunday Afternoons, May 10 and 17, and Thursday Evening, May 14

with that delicious vein of humor which is so characteristic of the Scotch. Indeed, the blending of pathos and humor as exemplified in these songs was strikingly brought out by Miss Pratt, who makes the impression of studying these works thoroughly before singing them and thereby backing them with a fixed purpose as to the significance of the lyrics as well as the music. In striking contrast to the buoyancy of the Scotch songs Miss Pratt gave a broad, dignified and impressive reading of Die Ehre Gottes, investing it with religious fervor and grandeur of tone.

The program closed with the Piano Quartet, Op. 16, in which the Trio had the assistance of Rudolph Seiger, viola, who played with splendid assurance, thorough musicianship and excellent judgment as to the requirements of classic interpretations. He also draws a fine, big, smooth tone which is free from intonational impurities, and which is always produced so that it blends satisfactorily with the other instruments. Mrs. Hughes, Mr. Wismer and Mr. Riley also distinguished themselves again in their conscientious reading of this work. The Hughes-Wismer-Riley Trio announces in this last program that six chamber music concerts will be given by this organization next season, the first of which will take place in October. The programs will include the famous German, French, Norwegian-Swedish-Danish, Russian and American composers. We shall have more to say about this series of events in future numbers of this paper. The Hughes-Wismer-Riley Trio deserves to be heartily congratulated on its success during the season just closed.

THE FLONZALEY QUARTET.

For his closing offering of a most notable season, Manager Will. L. Greenbaum will present what is unquestionably the world's very greatest virtuoso string quartet, The Flonzaley Quartet, of Switzerland. Here is an organization that is about as near perfection as one may possibly expect to hear. For thirteen years these artists have devoted their entire time to the art of ensemble playing and the results prove that the time has been well spent. Throughout Europe and America the Flonzaley Quartet is welcomed in every city it visits by splendid audiences of true music lovers, and it is the only organization of the kind that gives concerts on two continents. Usually the string quartet is a somewhat local affair and some of the more famous ones occasionally make short tours. In this country the only Quartet that has really won a world-wide fame is the Kneisel Quartet, for many years composed of four first players of the Boston Symphony Orchestra, but now of New York. This organization makes short tours each season and with splendid success; but its members teach and do other important musical work which prevents long tours, whereas the members of the Flonzaley Quartet do nothing else but play chamber music.

The concerts will be given at Scottish Rite Auditorium, and in order that the audiences may enjoy the most delicate shadings and nuances, Manager Greenbaum will erect a platform in front of the stage for the players so that not a shadow of a tone may be lost in scenery and hangings. There will be three programs offered as follows: Sunday afternoon, May 10—Quartet in D minor (posth.), Schubert; Suite for violin and violoncello, Emmanuel Moor, played by Messrs. Pochon and d'Archangeau; Quartet, D major, Op. 64, Haydn. Thursday night, May 14—Adagio and Fugue, C minor, Mozart; Quartet in D minor, Op. 7, by Arnold Schoenberg, and Quartet in G major, Op. 18, No. 2, Beethoven. Sunday afternoon, May 17—Quartet in E minor, Op. 59, No. 2, Beethoven; Suite for violoncello Solo, Bach, played by M. d'Archangeau, and Quartet in D major, Op. 11, Tschalkowsky (the one with the exquisite Andante Cantabile).

In order that music students may enjoy all three of these beautiful and important programs, season tickets will be sold at a reduced rate. One may hear the entire three offerings for as little as \$2.25. The sale of seats will open next Wednesday at Sherman, Clay & Co.'s and Kohler & Chase's. Mail orders should be addressed to Will. L. Greenbaum. Season tickets at Sherman, Clay & Co.'s only. The Pacific Musical Society will entertain its members at the first Flonzaley Concert. Members should present their coupon books at Sherman, Clay & Co.'s and receive a reserved seat ticket.

MRS. CLARENCE WINSLOW PAGE, CONTRALTO.

Mrs. Ruth Waterman Anderson (Mrs. Carl Anderson) presented her pupil, Mrs. Clarence Winslow Page, in a song recital in Berkeley, at the Twentieth Century Club,

on April 13th, attended by a large and fashionable audience. Mrs. Page was assisted by Arthur Conradi, violinist, and Mrs. Donald Street, accompanist. The program was as follows: At Dawning (Cadman), The Year's at the Spring (Mrs. Beach), Ouvre tes Yeux Bleu (Massenet), Wenn ich in deine Augen seh (Schumann), Im Kahne (Grieg), Aria, Lieti Signor from "Huguenots" (Meyerbeer); Violin solos—La Folia (Corelli), Meditation from "Thais" (Massenet); Down in the Forest (Ronald), Birthday Song (Huntington-Woodman), Lullaby (Dennee). Mrs. Page showed a voice of full and exquisite quality handled in a manner that indicated that her instruction was productive of that ease and resonance which are the prime essentials in good singing.

MISCHA ELMAN'S FAREWELL PROGRAM.

For his farewell concert at the Columbia Theater this Sunday afternoon, May 3, at 2:30, Mischa Elman, the veritable genius of the violin, has arranged the following splendid program:—

- 1 Sonata No. 10, for Violin and Piano.....Mozart
- 2 Concerto in B minor.....Saint-Saens
- 3 Fantasia on airs from "Faust".....Wieniawski
- 4 (a) Serenade Melancolique.....Tschalkowsky
(b) Hungarian Dance, No. 7.....Brahms-Joachim
(c) Aubade Provencale.....Couperin-Kreisler
(d) Etude Caprice.....Paganini-Auer

Tickets may be secured at Sherman, Clay & Co.'s, Kohler & Chase's and the Columbia Theater.

BERKELEY ETUDE CLUB.

The Etude Club of Berkeley, one of the largest and most successful musical organizations of the bay cities, closed a brilliant season on Tuesday evening last with a concert given in the ballroom of the Twentieth Century club house. A large and appreciative audience heard with pleasure a fine program interpreted by the choral section and other club members. The principal feature of the evening was the rendition of the cantata, "Sea Fairies," Tennyson's words, set to the beautiful harmonies of Mrs. H. H. Beach, and interpreted by the Choral under the efficient direction of Howard Eugene Pratt of Oakland. Mr. Pratt conducted with skill, having his chorus well in hand at all times, and, despite the intricate harmonies of the work, a splendid ensemble was maintained, and the voices adequately balanced. The incidental solos were sung artistically by Mrs. Sidney Stoner, Mrs. Ethel Hunt Safford and Miss Ruth Lillian Baker. Mrs. Arthur J. Hill of San Francisco contributed a group of three songs by Beach, Foote and Ronald, singing all with her usual pure tone and consummate artistry. Mrs. Frederick H. Clark's beautiful contralto was heard with much pleasure in the aria, "Seguedille" from "Carmen" and "Today and Tomorrow" by Bartlett. Responding to an encore, Mrs. Clark rendered Lynes charming little "Sweetheart" most effectively.

Piano ensemble selections were interpreted by Mrs. Jane Ralphs Bessette, Miss Ruth Julien, Mrs. Mabel Hill Redfield and Miss Annabelle Jones, all of whom played with splendid technique linked with musical intelligence. Miss Charlotte Vie Brown played a Schumann Novelette acceptably. Two pleasing violin numbers were the "Ungarische Rhapsodie" of Hauser and the familiar little "La Precieuse" of Couperin-Kreisler, rendered with brilliance and artistic feeling by Mrs. Frederic Hall, a pupil of Herman Martonne. The Etude Club now numbers more than one hundred members, and bids fair to become more successful with each season. Owing to the resignation of Mrs. Frederic Clark as president, Mrs. L. H. Dyke has assumed the office, and the coming year will doubtless be one of profit under her regime. The complete program rendered on this occasion was as follows: The Sea-Fairies (words by Alfred Lord Tennyson (Mrs. H. H. Beach), Etude Choral; Si Oiseau j'étais (Henselt), Miss Ruth Julien, Mrs. Jane Ralphs-Bessette; Oh, Love but a Day (Mrs. H. H. Beach), Down in the Forest (Landon Ronald), Oh, Swallow Flying South (Arthur Foote), Mrs. Arthur J. Hill; Novelette (Schumann), Miss Charlotte Vie Brown; Ungarische Rhapsodie (M. Hauser, Op. 43), La Precieuse (Louis Couperin-Kreisler), Mrs. Frederic H. Hall; From Carmen, Seguedille (Bizet), Today and Tomorrow (Homer Bartlett), violin obligato, Mrs. Frank Thatcher, Mrs. Frederic Clark; Concertstucke (Chaminade), Miss Annabelle Jones, Mrs. Mabel Hill Redfield; Mrs. Mabel Hill Redfield, Accompanist; Howard E. Pratt, Director of Choral.

IN MEMORIAM TO J. DE P. TELLER.

Last Sunday morning St. Luke's Church was the touching scene of a last musical tribute to the memory of John de P. Teller, organist of Trinity Episcopal Church, one of our foremost church music promoters. A group of his friends, who had worked under his baton at various times, joined together in a beautiful rendition of Dvorak's D minor mass, one of his favorite works. In the last five years Mr. Teller had conducted, with full equipment, not less than ten big masses. He was the only choir director who took the infinite pains to gather and rehearse suitable choirs and orchestras for this purpose. In recognition of this, and his great personal worth and his influence on this class of music, his former forces gathered together, and, under the direction of Wallace A. Sabin, gave a most inspired and devotional rendition of the mass.

The work of all concerned was of the highest class. The orchestra was perfect as to intonation, attack, and sustaining quality, and the choir left absolutely nothing to be desired. All worked with a fervor and earnestness that lightened Mr. Sabin's sad task immensely. With Mr. Teller's death, there seems to be no one here to take up this important class of work. We would suggest that this same body of musicians voluntarily band themselves together as an oratorio society devoted to the memory of Mr. Teller, and give two oratorios or masses a year. It seems a shame that all the fine work done by Mr. Teller with these musical forces should be allowed to stagnate. Mr. Sabin is well qualified to continue the work, and the orchestra and choir which gave the Dvorak Mass is an eminently capable instrument for the most exacting works.

TINA LERNER'S CONCERT.

Frank W. Healy, manager of the San Francisco Symphony Orchestra, is authority for the statement that Tina Lerner, the beautiful and talented Russian pianist, now having a series of triumphs in Europe, will be with us in November. With the exception of two appearances with the Chicago Symphony Orchestra, Miss Lerner's first American appearances will be in San Francisco.

Since her last appearance in America, only a season ago, Miss Lerner has enjoyed artistic triumphs throughout Russia, Germany, England, France, Belgium, Norway, Sweden, Spain, Portugal and Italy, and she is easily reckoned among the first women pianists of international fame. Miss Lerner received some of her most effective and enthusiastic criticisms during her recent tour in Norway and Sweden. The Stockholm "Tidningen" said: "Tina Lerner is an artist in the true sense of the word, an artist such as is rarely found among the pianists of the day. The storm of applause was well deserved."

Throughout her tour in Europe the criticism reflected the same attitude and all serve to show that wherever she went her receptions were equally enthusiastic. Not the least successful appearances she made included the engagements with the Moscow Philharmonic Orchestra under Birnbaum and with the Riga Symphony Orchestra under Dr. Hans Richter, Sir Edward Elgar, Willem Mengelberg and others. She also played this season with the Warsaw Philharmonic Orchestra under Alexander Birnbaum and with the Riga Symphony Orchestra under Andre Schneevogt. Miss Lerner will remain in Europe until November, 1914.

CORT THEATRE.

Beginning next Sunday night, May the 3rd, Oliver Morosco's production of "Peg O' My Heart," undoubtedly the most successful comedy drama that has been at the Cort Theatre for a number of seasons, will enter upon its final week. This delightful play with its excellent cast and elaborate scenic setting has completely captivated the theatregoers of San Francisco and proves conclusively that amusement lovers will attend and applaud a performance that is free from social evils and the everlasting sex problems. For "Peg O' My Heart" is as dewy sweet as an April morning in Killarney, with no suspicion of the unclean or sensational. Mr. Morosco, in selecting Peggy O'Neil for the title role made a ten strike, for it is hard to imagine a young actress more capable or better fitted for the part of the little red-headed Irish heroine, brimful of wit, which flows from her rosy lips as the crystal water from a spring, "Peg" tells a story that makes the staid and blasé forget the more sensational attractions for this beautiful and refreshing story.

The three scenes of the play are laid in a small town in England, the home of the Chichesters. They are a proud, unnatural family who have accepted the responsibility of educating Peg, an unknown niece, for no other reason than the urgent need of the income that is offered. Then commences the deliberate attempt of the cold-blooded family to make life a Hades for a child just budding into womanhood, whose life has lain along different lines in which a father's love and tenderness made up for the lack of money. A capable supporting cast has been engaged by Manager Morosco; Martin Sabine, Jane Meredith, Frazer Conner, Maggie Holloway Fisher, Roland Rogue and Olin Field have all contributed excellent work.

Paul Steindorff will leave for Europe the middle of the month. He will stay about three months, and during his absence he will visit the larger musical centers of Europe, including Berlin, Munich, Vienna, Paris and London. He will also visit his parents and will celebrate his birthday at his parents' home. He will examine into the inner workings of the leading European operatic schools and establish affiliations between the American School of Opera and some of the well known municipal and State theatres in Germany, as well as the Century Opera Company in New York, of which Dippel is now a director. All the valuable information Mr. Steindorff is able to secure during this trip will prove of benefit to the American Opera School of which he and Mr. Rochester are the heads.

ORPHEUM.

The Orpheum announces for the week beginning this Sunday matinee a record breaking bill with six new acts, including four of the most celebrated headliners in vaudeville. Roshanara, who is generally conceded to be the only authentic exponent of the dances of the Far East, will introduce distinct novelties. Her first number is the Incense Dance, in which she portrays the action of a young widow dedicating herself to a temple by bathing herself in the purifying incense. The second number is the Village Dance and is in a much lighter vein. The Snake Dance with which Roshanara concludes her performance is, however, her masterpiece. Drab curtains are drawn and from between their centre folds there appears a snow white band with henna-tipped fingers held to represent the head of a serpent, the illusion being intensified by two rings to represent the eyes of the reptile. The second hand follows in the same attitude, and then comes the sinuous dancer dressed in Eastern garb of purple and gold. She holds her hands to form serpents as she dances.

That splendid and versatile American character actor, Theodore Roberts, who has been too long absent, will divide the headline honors next week and appear in the title role of "The Sheriff of Shasta," an idyl of California in the early days. He will be supported by Florence Smythe and a specially selected company. McDevitt, Kelly and Lucy, capital entertainers, will bid for popular favor in the laughable skit, "The Piano Movers and the Actress." Hilda Thomas and Lou Hall, comedians of versatility, ability and popularity, will appear in their new comedy sketch, "The Substitute," which abounds in laughable complications. Charles D. Weber, the eccentric juggler, has no superior if any equal, as a controller of the intricacies of equilibrium, and his feats with all sorts of commonplace articles are simply wonderful. Johnnie Small and the Small Sisters are aptly named. Although small in stature they put over a really great act in which they offer different songs and unusual dances.

Next week will be the last of those immense sensations, Neptune's Garden of Living Statues, and Alice Eis and Bert French in "Le Rouge et Noir" or "The Dance of Fortune."

SHORT ITEMS OF INTEREST.

On Wednesday, May 6th, Georg Krüger will present his advanced pupil, Myrtle Claire Donnelly in a piano recital at the Hotel St. Francis. Miss Donnelly has received a most thorough training at the hands of Mr. Krüger. Her technic is exceptionally brilliant, while her interpretation is that of one who has a musical temperament combined with knowledge of the composer's ideals. Miss Donnelly will be assisted on this occasion by Miss Constance Alexander, contralto, one of Madame Cailleau's most brilliant pupils. The patronesses include the following well known ladies: Mrs. Phoebe Hearst, Mrs. Frederick Kohl, Mrs. M. H. De Young, Mrs. Marcus Koshland, Mrs. Warren Shannon, Mrs. E. B. Coleman, Mrs. David George Davis, the Misses Godchaux, Mrs. Louis Sloss, Mrs. Edward H. Coleman, Miss E. M. Warren, Mrs. Maurice Sweitzer, Miss Phelan, Mrs. Francis Carolan, Miss Bertha Fleishman, Mrs. D. C. Hegar, Mrs. J. O. Tobin, Mrs. Eleanor Martin, Mrs. F. Theriot, Mrs. Mary Tobin, Mrs. J. A. Ford, Mrs. Theodore Roche, Mrs. F. S. Johnson, Mrs. William Babcock, Mrs. Hotaling and Mrs. George Cameron.

R. D. McLure, the well known baritone and pupil of Mackenzie Gordon, recently finished a very remunerative tour through California, and a short time ago sang for the Pacific Musical Society with much success. After resting from his extended trip he will resume his concert and church work in this city, preferring to stay here to the many annoyances encountered during a tour through the State.

The Mansfeldt Club held its regular meeting at Hugo Mansfeldt's studio, 238 Cole Street, on Wednesday, April 22d. The following program was presented: Sonata No. 4, Op. 7, E flat (Beethoven), Mrs. Hazel H. Mansfeldt; Sonata No. 4, E flat (Beethoven), Miss Esther Hjelte; Sonata No. 5, Op. 10, C minor (Beethoven), Miss Bernice Levy; Romance, F sharp (Schumann), Miss Stella Howell; Poissons d'Or (Debussy), Miss Alyce Dupas; Sarabande and Gavotte (Bach-Mansfeldt), Sonata, A major (Mozart), Hugo Mansfeldt.

Miss Adele Welisch, violinist, and Miss Amy Platt, pianist, two exceedingly gifted young musicians, have returned from a three weeks' stay in Nevada where they visited friends and at the same time appeared in several concerts with brilliant success.

W. R. Ragland, Second Vice President of Kohler & Chase, returned from the Northwest last week where he had gone in the interests of the big Pacific Coast firm.

Members of the Northern California Chapter of the American Guild of Organists are reminded that the last day of entry for the examination is May 1st. Candidates who are not already connected with the Guild must first be elected as colleagues. If you intend entering as a candidate, send your application at once to the Secretary, Edgar L. Reinhold, 365 Market St., San Francisco.

The Alameda County Music Teachers' Association will hold a meeting on Thursday evening, May seventh, at the Idora Park Grill. The affair will take the form of a German evening, including a German supper which will be served at seven o'clock, and followed by a program appropriate to the occasion. The guests of honor will be Mr. Paul Steindorff, who is leaving for a three months' trip to Germany, and Mr. Robert Tolmie, a prominent Berkeley pianist, who is returning from a year's sojourn in Germany. The President of the Alameda County Association, Alexander Stewart, will preside at the dinner, the arrangements for which are in the hands of Miss Caroline Little, Mrs. Camilla Buer-

germeister, Mrs. Jessie Dean Moore, Miss Elizabeth Westgate and Howard E. Pratt, who, with Paul Steindorff, comprise the Board of Directors of the Association. Some novel features are promised by the program committee.

Howard E. Pratt announces a recital to be given on Wednesday evening, May 6th in his Oakland studio, by Mrs. Doris S. Lowell. A program of unusual interest has been prepared in which the ability of this versatile and talented singer will be shown to advantage. Thos. F. Freeman, who has recently come to the Coast from Indianapolis, will be the accompanist and also contribute two numbers on the program.

The annual concert of the Douillet Conservatory of Music will take place at Native Son's Hall on Friday evening, May 8th. The participants will be students of Pierre Douillet, in piano, Mrs. Nitalia Douillet, in voice culture, and Nat. J. Landsberger, in violin. The accompanists will be Mrs. William Henry Banks and Mrs. Nat. J. Landsberger. The program to be presented will be as follows: Air from "La Juive" (Halevy), Miss Katherine Zacher; (a) Why? (b) Soaring (Schumann), Miss Ruth Thompson; Air from Jeanne D'Arc (Tschalkowsky), Miss Lorine Pfarrer; Scherzo, B flat minor (Chopin), Miss Beulah Hunter; (a) Air from "Anna Bolena" (Donizetti), (b) Addio a Lugano (Campana), Mr. Frank Mack; (a) Deep River (arranged by Maud Powell (S. Coleridge-Taylor), (b) Hejre Kati (Scene de la Csardas) (Jeno Hubay), Miss Alice Davies; "Ah! perfido" air (Beethoven), Miss Hulda Rienecker; Rigolotto-Paraphrase (Verdi-Liszt), Miss Marion Harmon; "Yearning" (Tschalkowsky), Miss Clarita Welch; Fountain Scene from "Lucia" (Donizetti), Lucia—Miss Eunice Gilman, Alice—Mrs. Della Bryan.

FAMOUS SOPRANOS JOIN RANKS OF VICTOR.

Noted Group of World's Greatest Artists Still Further Enhanced by New Additions, Including Lucretia Bori and Emmy Destinn.

—When the world's greatest artists make records exclusively for the world's greatest musical instrument there can be but one conclusion—that this instrument is the only one which can do full justice to these artists' voices. That is the reason Caruso, Melba, Tetrazzini, Farrar, Schumann-Heink, Ruffo, and other famous artists make records only for the Victor, and that is why Lucretia Bori and Emmy Destinn have decided to make records exclusively for the Victor. And the securing of these two noted artists of the Metropolitan Opera is also in keeping with the Victor policy of offering only the best to the thousands of Victor enthusiasts throughout the world, and the first of their records have just been issued with the May list of new Victor Records.

Lucretia Bori is one of the youngest singers ever heard in opera in this country, and she sings exquisitely the beautiful and pathetic "Farewell" from Traviata, and also gives the showy and difficult "Bird Song" from Pagliacci in delightful fashion, singing it with dazzling brilliancy. Emmy Destinn's reappearance in the Victor lists, now as an exclusive Victor artist, is marked by two splendid solos—a Mignon number beautifully sung with tenderness and simplicity, and the inspiring and touching "Some Day He'll Come" from Madam Butterfly. Caruso's offering for the month is a spirited rendition of "Don Juan's Serenade," the famous bravura song of Tschalkowsky. Alma Gluck exhibits her beautiful voice and charming style to perfection in "Sylvain," an exquisite bit of melody in the folk-song style, and in the popular "Little Gray Home in the West." Johanna Gadske and Otto Goritz render the joyous and amusing "Papagena, Papagena" duet from the Magic Flute; Frances Alda sings the aria, "A Perfect Day," from Victor Herbert's new opera of Madeleine; Julia Clup gives a noble rendition of the beautiful "Silent Night, Holy Night"; and Clarence Whitehill is heard in a highly impressive rendering of the Elijah air, "It is Enough."

Devotees of dancing are offered another attractive list of records for dancing the new diversions, and they are of particular interest because Mr. and Mrs. Vernon Castle, the greatest exponents of modern dancing, now supervise the making of Victor Dance Records. The list includes one-steps, hesitation waltzes, tangos, a maxixe, the Half and Half—the new Castle invention, four numbers by the fine Castle House Orchestra, and the new dance in 5-4 time which looks like a tremendous success. Two brilliant piano solos by Felix Arndt, a hesitation waltz and one-step, will also prove a pleasing novelty for dancing purposes.

Two fine operatic choral numbers, the "Pilgrims' Chorus" from Tannhäuser and the "Anvil Chorus" from Trovatore, are very effectively sung by the Victor Male Chorus. All the best hits of the two tuneless productions, The Laughing Husband and The Midnight Girl, are included in the two "Gems" rendered by the Victor Light Opera Company, and they provide most attractive entertainment. The two principal successes of The Laughing Husband are also presented in complete form—the catchy "You're Here and I'm Here" sung by Olive Kilne and Harry Macdonough, and the melodious "Friend to the End" by Reed Miller. A favorite hymn, "My Ain Countrie," is sung with serene loveliness by Lucy Isabelle Marsh. The popular songs offered are all hits and of unusual merit, among them being Blanche Ring's big success, "Why is the Ocean so Near the Shore," "Rebecca of Sunnybrook Farm," and two dancing songs which are "corkers."

In this May list there is also a violin solo of Handel's noble "Largo" played with superb beauty of tone by Fritz Kreisler, and there are three double-faced educational records by the Victor Military Band which will not only be useful in school and playground work, but will be enjoyed by the little folks in their home play. These new Victor Records are even now furnishing entertainment in homes where there are Victors and Victrolas, and wherever there is a Victor dealer any one can hear any of these numbers upon request with the certainty of enjoying every minute spent in listening to them.

1864

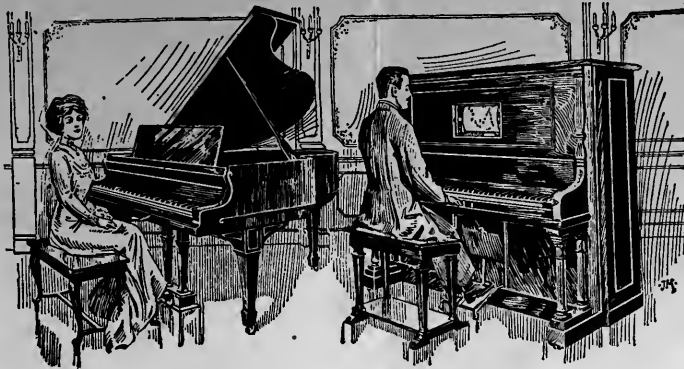
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NORDICA REPORTED DYING.

The following press dispatch appeared in the daily newspapers last Thursday morning:

BATAVIA (Java), April 30.—Madame Lillian Nordica, who arrived here quite ill, nearly a month ago, has had a relapse and is sinking. The doctors give up all hope of her recovery. She had engaged passage for Genoa, where her husband, George W. Young of New York, had expected to meet her. Madame Nordica and her company left New York on a tour of the world last April. They were on board the Dutch steamer Tasman, December 28th when the vessel went ashore in the gulf of Papua, near Thursday Island. Several days later the Tasman was pulled off and made her way to Thursday Island. Madame Nordica was suffering from nervous prostration as a result of her experience. Subsequently she developed pneumonia and remained under a physi-

cian's care at Thursday Island until April 1st, when she left for Batavia on the steamer Houtman. She took passage for Batavia against the advice of her doctor.

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VOL. XXVI. No. 6.

SAN FRANCISCO, SATURDAY, MAY 9, 1914.

Price 10 Cents

PEOPLE'S PHILHARMONIC ORCHESTRA PLANS.

The Organization Starting to Raise \$15,000 is Heartily Encouraged by Reason of the Quick Response of Social and Society People.

Pending a thorough discussion of the plans of the People's Philharmonic Orchestra, under the direction of Herman Perlet, in the columns of the Pacific Coast Musical Review, we will copy the following article that appeared last week in one of the daily papers:

The People's Philharmonic Association announces that it will present the People's Philharmonic Orchestra to the public in the first of a series of ten concerts on the evening of May 4th at Pavillion Rink, Pierce and Sutter streets. This is the culmination of a long sustained endeavor to gain a sure footing before launching his project of a people's orchestra, for although two concerts were given last year, the financial backing has been too insecure to proceed with more concerts. But since those affairs, the orchestra has been reborn and taken over entirely by the New Era League, which, with the co-operation of several prominent local bodies, has built up a system whereby the orchestra may be permanently supported by an association. The organization is pledged to raise \$15,000 for the promulgation of ten concerts, and now has on hand a sum sufficient to make it feasible to begin. Meantime the body is daily receiving such encouragement that the following nine concerts are assured. The association consists now of 900 members who pay \$2.50 for a season of ten concerts and who are entitled to a rebate of 25 cents on each concert which, for any reason, may not be presented.

The first concert has six guarantors, who will be responsible for any deficit which may occur. The sponsors are Dr. S. J. Onesti, Mrs. Manfred H. Heyneman, Miss Cora May, Miss Neil Cole, Mrs. J. C. Jordan and Mrs. Samuel Bachus. The fact that 1500 membership tickets are now in active circulation at \$2.50 a ticket is very encouraging to the association, whose most assiduous worker has been Miss Minnie Webster. The concerts are to be given by an orchestra of sixty well-known musicians under the conductorship of Herman Perlet whose experience as a leader has been equaled by few in the United States. Gino Severi, the violinist, will serve as concert master and two soloists of note will be permanently attached to the programmes—Herman Martonne, violinist, and Herbert Riley, cellist.

During the several months in which the orchestral body has been held in abeyance, it has been preserved in its integrity through the instrumentality and interest of U. G. Saunders, himself a cornetist of ability, a competent musician and indefatigable worker in the cause of providing music for the masses at an available rate. To quote Miss Webster's words on this point, "we are taking music out of the category of luxuries and giving it to the people." The association is desirous of 1000 more members and expects to get them through continued endeavor and with the co-operation of those organizations which have been lending both work and influence to the plan which is about to bear fruit. These organizations which the New Era League is most grateful to are the Century Club, Victoria Colonia, Cap and Bells, Papyrus, the California Grays, the Deutscher Club, Alpha Neighborhood Club, the Shriners, the Elks, N. S. G. W., N. D. G. W., Loring Club, Council of Jewish Women, Single Tax Club, Mothers' Club, the Labor Council, Clonian Club, Laurel Hall, Corona, Susan B. Anthony, Y. M. C. A., the Woman's Exposition Board, Channing Auxiliary, Music Teachers' Association San Francisco Musical Club, Japanese Art Club, Sequola Club, To Kalon and the Hypatia Club.

MISS MILLER'S EASTERN REPUTATION.

New York Musical Courier Speaks in the Highest Terms of the Distinguished Contralto's Enviably Artistic Recognition.

Christine Miller is the singer who put Pittsburgh on the vocal map, for she proved that permanent residence there does not prevent other cities from desiring to hear her and outside managers, clubs, orchestras and singing societies from engaging her. Time was when New York managers used to say, "You must live in our city if you wish to obtain the cachet which will create a demand for you in the other places. They will take nothing that does not come from the East." Boston used to talk in a similar strain about New England, and Chicago about the West. Miss Miller changed all that. It is a familiar story in modern American musical history and need not be retold now. No less well known is the fact that when managers would not work for her while she lived in Pittsburgh, she became her own impresaria and secured her early engagements herself. Her performances did the rest, and did it so successfully

that she now is one of the busiest concert singers before the public, has bought her parents a pretty home in Pittsburgh and is generally accused of having a tidy sum in bonds and the coin of the realm tucked away in several Pittsburgh banks. Seated at her own cozy home fireside, Miss Miller gazed reflectively into the crackling log blaze and after smiling modestly at a remark about her well known wealth, said: "It gave me pleasure to prove to managers that our public cares nothing about sectional distinctions, but judges artists solely upon their merits. It gave me additional pleas-

her earliest reputation was gained and where she enjoys a salary that is probably not exceeded by any church contralto in the country.

Without heralding, and minus all sensationalism, Miss Miller has won a unique place for herself and her art so that today she is quoted with the leading artists of the concert stage. Since first beginning her career she was much in demand by local clubs and other organizations, and in an incredibly short time her fame so extended as to bring engagements from the most important choral societies in the country. The extent of her

activity may be gauged by the statement that in two of her earlier seasons she had one hundred engagements, booked by her, herself, directly with organizations and managers, and in addition sang on tours and with concert companies. This number has been largely increased and according to a recent record made by Miss Miller, ere the season ends she will have passed since October 8 of last year more than two hundred nights on "sleepers."

The causes for such popularity are not far to seek. Primarily and essentially is the voice. This is of true contralto quality, rich in tone color, velvety in quality and perfectly placed. Equipped as, are few singers, Miss Miller had added all the values that art can confer on the diligent and intelligent student. Technically she has mastered vocalism and sings with absolute control of tonal resources and knowledge of all legitimate devices of the singing art. Splendid capacity for feeling, and a deep insight into emotional meanings are the faculties which make Miss Miller's interpretation spiritual and convincing. Her personality is no small part of her equipment, for she can return season after season to the same places, and always be welcomed.

Miss Miller has been engaged and re-engaged by the Apollo Club, Chicago, five times; Choral Society, Philadelphia; New York Philharmonic; Boston Handel and Haydn; Arion Club, Milwaukee; Philharmonic, Minneapolis; Männerchor, Indianapolis; Choral Club, St. Paul; Orpheus Club, Cincinnati; Mendelssohn Union, New Jersey; Fortnightly Club, Cleveland; Amateur Musical Club, Chicago; Toronto Mendelssohn Club, and other prominent societies. She has sung at various places with the Boston Symphony, Chicago Symphony, Philadelphia, Pittsburgh and other orchestras, and at the Cincinnati, Evans-ton, Worcester, and other important festivals, and everywhere has enjoyed the finest success. Indeed, we cannot call to mind important organizations with which Miss Miller has not appeared. Her success is indeed well deserved on account of the beauty of her voice and the charm of her art.

EGAN ENTHUSES LARGE AUDIENCE.

Well Known Irish Tenor Attracts Many People and is Heartily Welcomed by Reason of His Excellent Voice and Graceful Style.

Much interest was manifested in the appearance of Thomas Egan, the famous Irish tenor, which took place at the Cort Theatre last Sunday afternoon. A large audience was in attendance to greet the singer and the attitude of this assemblage throughout the concert proved that Mr. Egan made an excellent impression and that he is able to entertain an audience with a program of operatic arias, classic songs and Irish ballads. He appeared in the native costume of the Irish people and received an enthusiastic welcome. He possesses a tenor voice of excellent range, which is quite sonorous and resonant in the low register and clear in the high notes. Occasionally Mr. Egan forces his voice somewhat which interfered with the bell like quality of the same; however, he sings with good taste and is exceptionally successful with his interpretation of the ballads.

Mr. Egan obtained effective dramatic climaxes in his operatic arias, especially in the finale of the first act from Pagliacci, and even some of the German songs were sung with fine musical shading, although the intensity of the musical sentiment was not brought out with sufficient emphasis to satisfy the connoisseur. That Mr. Egan is an excellent artist can not be questioned. That he is able to arouse his audience to prolonged manifestations of delight was also apparent. Therefore it is safe to state that he has made a splendid impression in this city and will no doubt attract another large audience should he decide upon a return engagement. Like McCormack, Mr. Egan possesses the loyalty of his Irish compatriots who were glad to give him a royal reception.

Madame Lillian Breton, dramatic soprano, shared the honors with Mr. Egan. She proved to be an artist of exceptional accomplishments possessing a particularly clear voice and singing with force and artistic judgment. She also possesses a very impressive personality, being dignified and graceful in bearing. She sings

(Continued on Page 6)



MISS CHRISTINE MILLER

The Eminent American Contralto Who Will Be Heard on the Pacific Coast Next Season

ure to demonstrate the point, because I am an American born artist trained solely in America." Other remarkable information gleaned from Miss Miller was that she paid for her own musical education, and that despite all her travels she missed only two Sundays in seven months at the Third Presbyterian Church, where she is the high priced and popular contralto soloist. As indicating what the concert public thinks of Miss Miller, it is necessary only to recall that when she fell ill recently, all the managers and organizations which had her under contract for appearances postponed her dates rather than secure substitutes. I have not met on these trips a more remarkably well poised and self reliant woman than Christine Miller, nor one with more individuality and charm.

Tribute from Chicago Musical Leader.

Although Christine Miller has been before the public only a few seasons, yet the few years represented have brought her to the forefront of achievement in oratorio and success on the concert platform. Before she had not only become known as one of the leading contraltos in church work, but was a general favorite before audiences in all parts of the country. She has the distinction of holding the best contralto position that can be offered by Pittsburgh churches, and despite many propositions from larger cities, particularly New York, Miss Miller remains steadfast to the church where



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San Francisco Office

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THE FLONZALEY QUARTET.

"Greater than ever," was the verdict of all music lovers who heard the Flonzaley Quartet at the Berkeley Musical Association concert last week, and at the end of the concert such enthusiasm was displayed as has never before been witnessed in the Harmon Gymnasium, and, although the house was half emptied, the Flonzaleys were compelled to return to the stage and play an additional number. The series of three concerts to be given in this city at Scottish Rite Auditorium will open this Sunday afternoon, May 10, when the Pacific Musical Society will attend to do honor to the world's greatest ensemble music organization. The program will consist of Schubert's Quartet in D minor with its exquisite second movement founded on the song, Death and the Maiden, Haydn's most charming Quartet, the one in D major, Op. 64, and a Suite for violin and violoncello by Emmanuel Moor, the Hungarian composer, whose works are attracting so much attention in musical centers.

On Thursday night the program will include the Quartet by Arnold Schoenberg, the greatest revolutionist the ultra-modern school of music has yet developed; the Quartet, Op. 18, No. 2, by Beethoven, and a Mozart composition. The farewell concert will be given Sunday afternoon, May 17, when Beethoven's Quartet in E minor, Op. 59, No. 2, of which the master of Bonn wrote, "I have at last learned how to write a quartet," will attract many lovers of the best in music, and as many more will be attracted by the Tschalkowsky Quartet in D major with its exquisite Andante Cantabile. Mr. d'Archembeau will on this occasion play the Suite in C major for violoncello alone, by J. S. Bach, a work that few cellists living dare attempt in public. Season tickets for the Flonzaleys are now on sale and single tickets also at Sherman, Clay & Co.'s and Kohler & Chase's. One has never heard the most beautiful in music until one has heard one of the great quartets played by the Flonzaleys.

ARTHUR SHATTUCK.

Arthur Shattuck, the American pianist, after an absence of two years concertizing in Europe, will return to America next season under the management of Messrs. Haensel and Jones of New York. At the present time Mr. Shattuck is making a tour of the Holy Land and while in Palestine will give recitals in Damascus, Joppa, Jerusalem and many other ancient cities. Aside from being one of the really great pianists of the concert world, Mr. Shattuck is a devotee of the brush and pencil, and his pictures and sketches are in demand both in Europe and America. While in the Holy Land Mr. Shattuck expects to make many sketches of the historic places familiar to Biblical students and travelers, and as he also has the Kodak habit he hopes to bring back many unusual scenes, caught by the camera, of life in the Land of Canaan as it is today.

A concert tour of Palestine by a pianist may seem unusual, but Mr. Shattuck never follows the beaten track. Three years ago he decided that inasmuch as no pianist had ever toured Iceland, such a concert journey might be well worth taking, and his tour to the "top of the world" proved a profitable one. Last winter he visited Egypt, and after a series of concerts in the land of the Khedive, he secured a caravan and passed a few months on an oasis in the Sahara. The transporting of a concert grand piano into the Sahara Desert attracted no little attention, but according to Mr. Shattuck it was a splendid place to practice. The idea of being alone in the desert with his piano appealed to the artist. Says Mr. Shattuck:

"The Desert is without doubt the Garden of Allah. The stars spoke to me as I walked, soft-footed, through the sand. The pure wind spoke other words of the same language of the Universe of Nature. Here and there yellow lights in a distant camp flashed out like fireflies; far away across the billowing sands, rocks bleached like bones gave an effect of surf on an unseen shore; now and then a silent, swift-moving Arab stealing out of the shadow might have been the tabled woman who haunts the Sphinx, hurrying to a fatal tryst; and the Great Pyramid seemed to float between the desert sand and cloudless sky like the golden palace of Alladin being transported through the air by the Genie of the Lamp. There never was such gold as this gold of sand and pyramids under the moon. It was an ideal place for a pianist with a vivid imagination and a real desire to work."

"THE MESSIAH" IN OAKLAND.

The festival performance of Handel's Oratorio, "The Messiah," is being planned to be given in Oakland July 7th, as a prelude to the State Christian Endeavor Convention, which is to be held in that city during the week



THE FLONZALEY QUARTET

The World's Foremost Chamber-Music Organization Which Will Play at Scottish Rite Auditorium Tomorrow Afternoon

of July 7th to the 14th. A chorus of several hundred voices, comprising singers from almost all the cities and towns of Alameda County, is already holding rehearsals under the direction of Alexander Stewart who is to conduct the performance. Other prominent leaders in choral work in the bay cities are also actively interested in the success of this great choral undertaking. The Sierra Quartet, comprising Zilpha Ruggles Jenkins, soprano, Mrs. Carl Waterman Anderson, contralto, Carl Edwin Anderson, tenor, and Lowell Redfield, baritone, are to sing the solo parts of the oratorio.

Miss Mabel Hill Redfield will be the accompanist for the choral rehearsals. A large orchestra of from fifty to seventy-five pieces is also to be organized to furnish the accompaniment to the chorus numbers in the concert. There is such a large number of singers trained in choral work who are available for oratorio productions in Alameda County, that it is expected that this chorus will be the largest and finest choral body ever assembled in the bay communities. This chorus is likely to be a forerunner of the great choral organizations which are to be held in connection with the Panama-Pacific Exposition in 1915. Singers who are interested in choral work are invited to join this chorus. Rehearsals are being held every Tuesday evening at the First Congregational Church, Twelfth and Clay streets, Oakland, at eight o'clock.

REMARKABLE CONCERT AT GREEK THEATRE.

Miss Margaret Kemble, Interpretative Reader, and Miss Esther Deininger, Concert Pianist, Presented the Half Hour of Music.

By ALICE ECCLES CORLEY

A remarkable concert was given Sunday afternoon in the Greek Theatre when Miss Margaret Kemble, interpretative reader, and Miss Esther Deininger, concert pianist and graduate of the Munich Royal Conservatory of Music, presented the Half Hour of Music before an audience of several thousand people. It is unusual that a Sunday afternoon audience at the Greek Theatre should linger and repeat their applause, the while crowding to the stage to congratulate the artists, but Miss Kemble and Miss Deininger were accorded that honor. Miss Deininger is a young concert pianist of rare ability and a brilliant future is predicted for her by the finest critics here and in Europe. Professor Heinrich Schwartz, her last teacher, has written to her, saying: "All that you have accomplished in Munich you will be able to show the people of San Francisco, and I am sure that by your beautiful talent you will have great success as a concert pianist." Miss Deininger has studied with no one else since leaving Munich and Professor Schwartz, and those who heard her brilliant program Sunday afternoon will agree with the great teacher.

Miss Deininger has a peculiar and particular gift for the interpretation of Chopin and Mozart. She played Sunday afternoon the Chopin prelude, Opus 28, No. 16, with a rarely delicate and charming finish, especially the Variations Brillantes, Opus 12, in B major (written on the favorite Rondeau, "Je vends des Scaupiales," by Ludovic), which are seldom attempted except by the great masters. She demonstrated her versatility by playing brilliant and dramatic numbers from Rubinstein and Brahms. She opened her program with the Concerto in D minor, Opus 70, playing the first movement with startlingly brilliant technique and dramatic interpretation. The maturity of her expression is one of the most unusual and valuable gifts that this very young pianist has at the beginning of her career. While abroad she was a protegee of Felix Mottl and studied composition with Beer Wald-Brunn. During her career as a concert pianist she will doubtless find time for composition, and California will add another name to the list of young artists who are making art history in the world today.

Miss Kemble, who has been interpreting modern opera at recitative-musicales for the last few seasons, had a gratifying success at the Greek Theatre. Those who have had the pleasure of hearing Miss Kemble at the homes of Mrs. Eleanor Martin, Mrs. Phoebe Hearst, and in other fashionable drawing rooms, were delighted with her interpretative reading on Sunday of "The Blessed Damozel" and the last scene from "Elektra." Her voice, which had heretofore been heard only within doors, carried perfectly to every part of the Greek Theatre, and did not lose its clear, bell-like quality which makes her readings of unusual interest and charm.

There will be a large audience doubtless at the concert to be given Tuesday evening, May 19th, in the ballroom of the St. Francis, when Miss Kemble and Miss Deininger will present a program of unusual interest. This affair will be Miss Deininger's debut as a concert pianist in this city, and those who will be interested in the event will include musicians, students and many members of society from the bay cities.

The program for the concert on May 19th is as follows: Fantasia No. 3, D minor (Mozart); (a) Aufschwung (b) Warum? No. 2 and 3, Opus 12 (Schumann); Miss Deininger; Scene from the opera Der Ferne Klang (Franz Schreker); Miss Kemble, Miss Deininger at the piano; Prelude No. 16, Opus 28, two Etudes, No. 5 and 8, Opus 10 (Chopin); Miss Deininger; Scenes from The Rosenkavalier (Richard Strauss); Miss Kemble, Miss Deininger at the piano; Rhapsodie, Opus 79, No. 2 (Brahms); Waldesrauschen (Liszt); Miss Deininger.

MISS IRENE DE MARTINI'S CONCERT.

Madame Joseph Beringer will present Miss Irene De Martini, dramatic soprano, in an operatic and song recital, assisted by Miss Zdenka Buben, at the German House on Tuesday evening, May 12th. The following program will be presented: (a) Aria, Tacea la notte placida (Trovatore) (Verdi); (b) Aria, Roberto o tu che adoro (Roberto) (Meyerbeer); (c) The Rosary (Nevin); (d) When the Heather Blooms (Jos. Beringer); (e) Good-bye (Tosti); (f) Printemps (Leo Stern); Piano Solos—(a) Der Vogel als Prophet (Schumann); (b) Erikonig (Schubert-Liszt); (c) Romance (Faust) (Gounod); (d) Spanish Serenade (Burgmueller); (e) Se tu m'amassi (Denza); (f) Saper vorreste (Un Ballo) (Verdi); (g) Elegie (Massenet); (h) Si tu savais (Balfé); (c) Aria, O ma lyre immortelle (Sappho) (Gounod); Piano Solos—(a) Prelude No. 15, (b) Berceuse, (c) Polonaise, Op. 53 (Chopin); (d) Garden Scene from "Faust," "Re di Thule" and "Jewel Song," (b) Prison Scene and Death of Marguerite (Gounod).

ROSCOE WARREN LUCY'S SUCCESS.

The San Francisco Chronicle of last Sunday had this to say of Roscoe Warren Lucy, one of the most successful pianists, organists and teachers on the Pacific Coast:

Roscoe Warren Lucy, who has been organist at St. Mark's Episcopal Church in Berkeley for the last twelve years, has resigned to take a year's vacation. During his incumbency there, Lucy established the St. Mark's Vested Choir Association, which has furnished a great deal of acceptable music. Since his initiation into organ work in 1875, Lucy has played in the leading churches of Boston, St. Louis, Kansas City, Seattle and San Francisco. The Beethoven Club, which is also an organization of Lucy's launching, consisting of his piano students, gave a recital recently at the home of Mr. and Mrs. J. M. Park at "The Uplands," Claremont Park. Those who took part were: Miss Beatrice L. Sherwood, in Schumann's "Scenes from Childhood"; Miss Mabel Button, in the Mendelssohn "Rondo Capriccioso"; the Misses Mary and Louise Park, in Hiller's "Huntsman's Chorus"; Miss Vera Wyatt, in the Grieg "Spring Song" and Schutt's "La Bien Ami"; Miss Ethel Bartlett, in Schumann's "Aufschwung"; Miss Marguerite Griffin, in Schubert's "Impromptu," and Miss Aileen Murphy, in the Schumann "Faschingsswank Suite." The officers of the Beethoven Club are Miss Olive Peters, president; Miss Mabel Button, vice-president; Miss Aileen Murphy, secretary, and Miss Margaret Douglas, treasurer.

JULIUS GOLD TO RETURN TO THIS CITY.

After an Absence of Nearly Twelve Years, During Which He Was Associated With Leading Musical Colleges, Mr. Gold Decides to Come Home.

Julius Gold, a former San Francisco violinist, and for some time Professor of Musical Science at Drake University, Des Moines, Iowa, has decided to return to his native city after nearly twelve years of successful residence in the East. Mr. Gold studied the violin in San Francisco with Sir Henry Heyman and Henry Holmes, and in Chicago with Bernard Listermann and Emil Sauer, and he studied Harmony and Theory with the famous pedagogue, Bernhard Ziehn of Chicago. Mr. Gold has contributed some valuable articles on musical subjects to the leading music journals in this country, among these being treatises on the work of Bernhard Ziehn in the Musical Courier, and articles on antiquarian subjects in The Musical Antiquary, an Oxford University Press publication. In addition to classes in violin study, Mr. Gold will establish a special course for advanced students in theory, based upon the same course which he directed at the Drake University.

In this special course Mr. Gold uses the Ziehn five and six part harmonies, and how to use them, and also Ziehn's Manual of Harmony. In order to understand the importance of these works it may be well to print the following information about Bernhard Ziehn: The importance of Ziehn's influence in the development of modern music may be estimated by the value of the scientific work he put into his books and in his teaching. He was generally looked upon as a supreme authority, even by men like Hans von Bülow and Robert Franz. Ferruccio Busoni's profound admiration for the genius of Ziehn was demonstrated in the form of an article published in the Berlin "Signale für die Musikalische Welt" (February 2, 1910), in which, among other things, he wrote the following: "Ziehn is a theoretician, but not one who attempts to measure feeling in mathematical symbols or who draws boundaries by old standards. He is a theoretician who points to the possibilities of undiscovered lands, a prophet through logic. As a master of harmony he stands alone. He has solved the riddle of Bach's uncomplete fugue."

Until Mr. Gold has located in this city and announced his studio address, all inquiries should be addressed to him in care of the Pacific Coast Musical Review, Rooms 1009-1010, Kohler & Chase Building, San Francisco.

ZECH ORCHESTRA CONCERT.

The Zech Orchestra, under the efficient leadership of William F. Zech, gave one of its delightful concerts at the German House on Tuesday evening, April 28th. The program was an unusually ambitious one and pleased the large audience which was present on this occasion. The program included: Overture No. 3, Leonore (Beethoven); Concerto for two violins, in D minor (Bach), A. E. Miller and A. Ries, Miss Corinne Goldstein at the piano; Suite for Orchestra, Sylvia Ballet (Delibes); Träumerei from Russian Suite (R. Wuerst), Mr. Miller, accompanied by string orchestra; Minuet and Trio (E. Prout); Overture, William Tell (Rossini).

The principal features of the event were the fine ensemble work of the orchestra, the essentially clear intonation in most of the lighter works, the splendid spirit shown throughout, the notable team work resultant from careful rehearsal and energetic training and the unquestionable fine shading in the Delibes Suite. William Zech is entitled to much credit for his untiring efforts in behalf of higher amateur music. He has to contend with many disagreeable obstacles in the formulation of his organization, and the fact that he continues his praiseworthy work, notwithstanding the difficult problems he has to solve, entitles him to the hearty support and encouragement of everyone who is seriously interested in the progress of the art in San Francisco and vicinity.

Mr. Miller proved himself equal to the task of interpreting the works entrusted to his care. He has a smooth tone, phrases judiciously and plays with apparent musical understanding. Mr. Ries is also entitled to favorable comment for his playing. Miss Goldstein played the piano part to the concerto with fine skill both as to technical and musical phases. The audience manifested its pleasure through frequent and enthusiastic demonstrations of approval. Mr. Zech was given an ovation upon his entrance as well as after the conclusion of the concert. It might be added that the timpani playing was particularly worthy of praise.

ALCAZAR.

With Willard Mack and Marjorie Rambeau in the leading roles, supported by the full strength of the Alcazar Players, and the addition of several specially engaged artists, William Collier's greatest farce success, "I'll Be Hanged If I Do," written for the famous comedian by Edgar Selwyn, the foremost constructor of this form of entertainment in America, will be produced for one week only at the Alcazar Theatre, beginning on next Monday night, May 11th.

E. Standard Thomas, the well known tenor and vocal teacher, has returned to Berkeley after a season's work in Eastern and Southern States. Mr. Thomas left last June to accept the position of vocal instructor with the Republic Auditory Art School at Rock Island, Illinois, and also as visiting director of the Davenport and Muscatine Conservatories in Iowa. Later he was engaged by the Bush Temple Conservatory of Music in Chicago to tour the Southern States for the purpose of listening to voices that might be of special interest to the school, especially the operatic department. Thomas has returned to Berkeley to represent the Bush Temple Conservatory on the Pacific Coast and also to continue his studio work in North Berkeley. He expects to visit the interior cities of the Pacific Coast States during this summer in the interests of the Chicago institution of which he is the representative.

AN OPERA BY ULDERICO MARCELLI.

L'Italia of April 4th Speaks Enthusiastically of a New Opera Composed by a Well Known San Francisco Musician.

The following interesting article appeared in L'Italia, the well known daily Italian newspaper, of which E. Patrizi is the able editor:

Some time ago we had occasion to mention that the young maestro, Ulderico Marcelli—who has been a resident of San Francisco for a number of years—was busily engaged in the composition of an opera. This opera, the libretto of which was written by Signora Fanny Vanzini, bears the title "Maimundis," and is now complete and ready for the stage. A few well-known musicians and leading members of our musical colony have already pronounced their opinion of it. Alessandro Bonci, on his recent visit to the United States, having heard part of the work expressed his desire of possessing the manuscript of the tenor's romance to add to his well-chosen repertoire of songs.

On taking leave of Maestro Marcelli, as Mr. Bonci was leaving San Francisco, he once more expressed his sincere admiration of "Maimundis," warmly and insistently repeating to the composer, to be very careful in the choice of those who are to interpret his work, choosing a company of good singers under the leadership of a capable director, and thus be certain of a thorough understanding of the highly dramatic and theatrical qualities of the work on the part of its interpreters.

From the day of Mr. Bonci's departure until now, a certain length of time has elapsed, as the composition of an opera does not require inspiration alone, but there is also the complicated task of orchestration and general perfecting indispensable to all works of art. During this time, Prof. Sigismondo Martinez, whose value as a musician we are all well acquainted with, has examined Maestro Marcelli's opera, and with the fine mu-



ULDERICO MARCELLI

sical culture and deep knowledge of composition which distinguish him among professional musicians, he has classified "Maimundis" as belonging to a category of operas possessing great scenic and orchestral effects; altogether, a blending of strong, passionate music and poem, such as cannot fail to deeply stir and impress an audience. Just lately, during the last days of his stay in San Francisco, Maestro Sturani—who, as worthy collaborator of the illustrious Campanini, is one of the most highly esteemed Italian musical conductors, deeply cultured in music and having a thorough knowledge of harmony and composition, and one of the best pupils of the great Martucci—had occasion to hear Maestro Marcelli's work and praised it very highly. In speaking with a number of his colleagues, Maestro Sturani affirmed that he had found such exceptional qualities in the score of Maestro Marcelli's opera as to insure its success.

Upon going into details, Maestro Sturani declared the opera "Maimundis" to be dramatic and of great theatrical effect, "rich in melody and harmonized with great mastery and deep knowledge." He also says that this first important work of the young maestro undoubtedly belongs to the modern school, and perhaps more specially Mascagni's, but having at the same time something very evidently personal; he has judged the intermezzo a work of value and much originality, with the perfect expression of the entire characteristic, animated drama. The Equidorean melodies it contains contribute to impart a flavor of great novelty to it. Both Prof. Martinez song—for mezzo soprano—which they find beautiful, characteristic and new in its rhythm of five-eighths. The "Maimundis" will have a fortunate outcome. Within a short time a hearing of it will be given to the San Francisco press, which will in turn pronounce its opinion of it.

SEASON AT PACIFIC CONSERVATORY.

Organ Recitals, Concerts of Great Artists, Lecture Concerts, Oratorio Performances and Choral Events Included in Repertoire.

(From the Pacific Weekly, San Jose, April 22, 1914)
When Warren D. Allen came to San Jose last August, he announced that the ideal and policy of the school would be twofold; the students should not only have every advantage in the studio and classroom for acquiring skill in, and knowledge of, music, but that not only the students, but the public of San Jose should have every opportunity to hear the best music rendered by first-class artists under the best conditions. The concert season opened early in September, with Alexander Saslavsky, concertmaster of the New York Symphony Orchestra as soloist and honored guest. Mrs. Allen made her first appearance in San Jose as contralto soloist, and Herbert Riley, San Francisco's popular 'cellist, appeared in solos, and with Saslavsky and Mr. Allen in the Mendelssohn D Minor Trio.

Organ Recitals.

A series of four organ recitals was given during the fall; two by Mr. Wilbur McColl, of our faculty, one by Dr. H. J. Stewart of St. Dominic's, San Francisco, and one by Dean Allen.

Miss Rogers, Mrs. Allen, Mr. Kalas and Mr. Landsberger were heard, also, on these programs, in songs, and solos or sonatas for cello and violin.

Pacific Musical Association.

The two most important concerts for 1913 were the first two events in the Pacific Musical Association series; a song recital by Madame Ellen Beach Yaw, and a piano recital by Madame Fanny Bloomfield-Zeissler. Through the generous co-operation of Mr. Behymer, four great concerts are being given to San Jose music-lovers this season at the Pacific Conservatory at popular prices, subscriptions being called for on the plan adopted by the Berkeley and Peninsular Associations. Much enthusiasm was aroused over the first two events, and especially thrilling was the ovation given to Mme. Zeissler, who gave us of her best in a superb program, last December. Charles W. Clark followed in January with a beautiful program of songs that gave us keen pleasure, and the fourth and crowning event of the series will be a concert by the Flonzaley Quartet, on May 12th.

Lecture Concerts.

In preparation for the coming of the Flonzaleys, Mr. Allen has given, during the spring semester, a series of four lecture concerts on the development of chamber music. The excellent string quartet that has played for these concerts is recruited chiefly from our Conservatory Faculty and consists of Nathan J. Landsberger, first violin; Raymond Bemis, second violin; Jos. Halamick, viola, and Jan. Kalas, 'cello. (The two latter are former members of the Thomas Orchestra, and are welcome newcomers here.)

The first concert was illustrative of classic chamber music, the piano quintet of Mozart and string quartets by Beethoven, Haydn, and Boccherini were features. The Schumann piano quartet and the Beethoven Scotch songs with trio were featured on the next program. Miss Nella Rogers, Mrs. Esther Houk Allen, Mr. Chester Herold and Mr. Lowell Redfield gave effective interpretations of the latter. At the third concert on April 13th, Mr. Herman Perlet conducted his big Quintet, heard so recently at the M. T. A. program in Oakland. Mrs. Allen sang, Mr. Halamick played two Brahms movements from a sonata for viola, and Arensky's suite for two pianos closed the program.

Oratorio.

Our biggest event of the year will be a May Festival, at which we will present Haydn's "Creation," with a chorus of 125, full orchestra, and organ. This will take place on May 8th, with a matinee for students in the afternoon on May 7th. Singers in all parts of the vicinity are displaying great interest in this undertaking and we are confident that it will be a great success.

The Chorus.

The chorus has been working in two sections. The student section numbers sixty-five, and the chorus, recruited from the choirs and choral societies of San Jose, has enrolled sixty well trained singers. Many thanks are due to members of the chorus who are giving so enthusiastically of their time to this enterprise.

Mme. M. E. Vincent presented her pupils, Mrs. Hazel Mackay, soprano, and Jack Hillman, baritone, in a studio recital which took place at 376 Sutter Street on Tuesday evening, April 21st. Both vocalists revealed splendid voices and showed excellent training. The program presented on this occasion was as follows: (a) Invictus (Hahn), (b) When the Wind Speaks (Schaffer), (c) Mother O' Mine (Tours), (d) To a Messenger (La Forge), Mr. Jack Hillman; (a) My Lover, he comes on the Skee (H. Clough Lighter), (b) Boat Song (Harriet Ware), (c) My Mother bids me bind my hair (Haydn), (d) Slumber Song (Gretchaninow), Mrs. Hazel Mackay; (a) Before the Crucifix (La Forge), (b) The Lord is my Shepherd (Dvorak), Mr. Jack Hillman; Duet—O that we two were Maying (Henschel), Mrs. Mackay and Mr. Hillman; Piano—(a) B. Minor Capriccio (Mendelssohn), (b) Rosary—Arranged for left hand by Mrs. McCormack), Mrs. McCormack; Die Lorelei (Franz Liszt), Mrs. Hazel Mackay; Where'er you walk (Handel), Mr. Jack Hillman; Air from "Louise" (Charpentier), Mrs. Hazel Mackay; Prologue from "Pagliacci" (Leoncavallo), Mr. Jack Hillman; Emilie Illsley McCormack at the piano.

A Choral Society has been organized in Larkspur under the able direction of Mrs. Anna von Meyerinck. There is exceptionally vocal material in that thriving town and Mrs. von Meyerinck possesses just that energy and perseverance necessary to bring such an important enterprise to a successful conclusion. Officers were elected last week and we shall present the names in the next issue of this paper.

MISCHA ELMAN'S SECOND CONCERT.

Famous Violin Virtuoso Draws Another Large Audience to the Second and Farewell Concert of His Present American Tour.

The second concert of Mischa Elman's current engagement took place at the Columbia Theatre last Sunday afternoon, and again a large audience was present to applaud this exceedingly delightful artist. The program included the Mozart Sonata No. 10, for violin and piano, the Saint-Saens B minor Concerto, the Faust Fantasia by Wieniawski and a group of smaller compositions, including works by Tschalkowsky, Brahms-Joachim, Couperin-Kreisler and Paganini-Auer. The oftener one hears Mischa Elman the more does one become impressed with the wonderful musical essence that his bow is able to draw from the strings. That warm, rich tone in itself is a treat to the sensitive ear. Then the fine quality of the same—its silky smoothness and accurate intonation is not less enjoyable. But the principal part of Elman's playing is the human quality of his interpretations which seem to draw a human voice from the instrument and cause it to sing in the purest sense of the word. Mischa Elman seems to be equally at home in the delicacies of the Mozart Sonata and in the tremendous technical intricacies of the Faust Fantasia. No matter what he plays he is ever the conscientious artist and the careful musician. He delves into the innermost corners of a composition and brings forth scintillating gems of melodic and emotional beauty.

It is gratifying to be able to record the fact that Elman drew two large houses at the Columbia Theatre during his engagement at the end of a very busy season. He started for Australia last Wednesday and will be away on a world tour for three years. He will no doubt receive an enthusiastic welcome when he comes again. In this connection we do not like to omit paying a well deserved tribute to Percy Kahn, Elman's splendid accompanist. Mr. Kahn certainly proved himself an artist of the most approved character. Technically as well as musically he meets all the requirements of the genuine pianist as well as accompanist. He reads the compositions with exquisite artistry. His digital facility is smooth and even, his attack is firm, yet lacking in noisiness, his grasp of the classics by Beethoven and Mozart proved to be exceptionally fine and judicious. In short, he revealed himself as an ideal accompanist of whom any artist may justly be proud.

A. M.

ALICE DAVIES MAKES FINE IMPRESSION.

On April 30th Miss Alice Davies, a very gifted young pupil of Nat. J. Landsberger's, gave a violin recital in the Ebell Auditorium, Oakland, during which she made an excellent impression by interpreting an unusually artistic program. The young lady was efficiently assisted by Miss Elizabeth Wilcox, soprano, Lowell M. Redfield, baritone, and Mrs. Mabel Hill Redfield, who played all the accompaniments. Miss Davies opened the program with the following group of works: Menuett (Mozart), Waltz (Chopin-Powell), Deep Rivers (Taylor-Powell) and Hjere Kati (Hubay). In all of these numbers the young violinist displayed remarkable technical finish and beautiful tone, combined with broad musical and temperamental ideas. The audience, that filled the concert hall to its utmost capacity, applauded with great enthusiasm.

Miss Davies' rendition of the D minor Concerto by Wieniawski in its entirety was a most artistic and finished performance. The difficult passages throughout were played flawlessly; her bowing, especially the staccato and spiccato work, being of an exceptionally high order. The last selections, including Caprice Viennois (Kreisler) and Zigeunerweisen (Sarasate), were rendered most brilliantly. The harmonics and left hand pizzicatos were astonishingly clean and precise. The more the writer listened to this young violinist the more did he become convinced that study abroad is not necessary at this day. Miss Davies has been studying for several years with Nat. J. Landsberger who predicts great things for the young artist.

Both Miss Wilcox and Mr. Redfield charmed the audience with their fine voices and were heartily applauded. Too much can not be said of the beautiful work of Mrs. Redfield at the piano. Her accompaniments were exceptionally musical, and certainly were of the greatest assistance to all the performers. The concert was a social as well as a musical event.

PACIFIC CONSERVATORY GRADUATION CONCERT.

A decidedly successful concert was given Monday evening, April 27th, at the College of the Pacific in San Jose. Dean Warren D. Allen and Prof. Nat. J. Landsberger presented several talented graduate pupils of the Conservatory on this occasion. A very large audience thoroughly enjoyed the performance on the piano by Miss Miriam Helene Burton, a pupil of Warren D. Allen, and the violin numbers of Miss Clarissa Maud Ryan, pupil of Nat. J. Landsberger. Miss Burton opened the program with the beautiful Appassionata Sonata by Beethoven, followed by The Bees by Dubois, Chopin's Ballade in G minor, MacDowell's Andante and Allegro, Op. 10, No. 3, and two selections by Liszt, namely, Etude in D flat and the Second Hungarian Rhapsodie. In all of these Miss Burton showed the results of a fine pianistic training, in conjunction with a clear musical understanding and adequate technical finish.

The shorter violin numbers of Miss Ryan included: La Folia (Corelli), Menuett (Milandre) and Romance (Schumann). These works were played with fine musical insight and tonal coloring. Miss Ryan's left hand work revealed thorough teaching and careful study. Her bowing was graceful and firm. Her tone, although not very large, is sweet and of an extremely sympathetic character. The complete program rendered on this occasion was as follows: Sonata Appassionata, Op. 57, in F minor (Beethoven), Miss Burton; Concerto in G Minor (Max Bruch), Miss Ryan; (a) Andantino and Allegretto, Op. 10, No. 3 (Edward MacDowell), (b) Les Abeilles (The Bees), (Theodore Dubois), (c) Ballade

in G minor, Op. 23 (Chopin), Miss Burton; (a) La Folia (Corelli), (b) Menuett (Milandre), (c) Romance (Schumann), Miss Ryan; Etude in D flat, Second Hungarian Rhapsodie (Franz Liszt), Miss Burton.

MINETTI AMATEUR MUSICAL CLUB CONCERT.

The Minetti Amateur Musical Club held its fourth meeting on Saturday, April 25th, giving a very interesting program. Emmet Rixford opened the event by playing The Mill, a violin composition by Cutter, very creditably, showing great improvement in position and intonation. This number was followed by a cello solo by Henry Rixford, namely, Melody by H. Hollaender, which proved very careful study during the month. The third number was a piano solo—Song of Praise, by E. O. Wagner—played by Corinne Wolff, who gave evidence of having improved considerably since her first appearance a month ago. Virginia Howe played La Petite Marquise, by Papini, showing splendid progress in tone work and firmness of attack.

Marcia Nye, a four-year-old student, played a violin solo entitled It's Spring, by Sawyer, quite pleasingly, justifying expectations of an interesting career. She also seemed to possess the first signs of a fine bow arm. Next followed a violin solo, Fragment from Cavalleria Rusticana, played by Ernest Spiegl, who was not in his usual form on this occasion, but who no doubt made up for it next time. Ellis Spiegl played the Schubert Serenade with much feeling and exhibited progress in the shifting of the positions. A cello solo, consisting of a movement from the Romberg concerto, was played by Melville Spiegl with good intonation and musical intelligence.

Dancela's Delights of Love, a violin solo, was played by Estelle Kirwin, who showed careful study and emotional coloring. Hamilton Howells played a Romance by Matys in his usual excellent manner. Blanche Wolff concluded the program by playing the Scotch Fantasia by Papini in genuine Scotch fashion and vivacity.

Miss Margaret Bradley will give the second of a series of Opera Lecture Recitals at the home of Mrs. William E. Sharon, 263 Mountain Avenue, Piedmont, tomorrow (Sunday) afternoon, May 10th. The subject of the lec-



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ture will be Massenet's beautiful opera, Herodiade, and the soloists will be: Irene Kelley Williams, soprano; Ruth Waterman Anderson, contralto; Carl Edwin Anderson, tenor, and Chas. E. Lloyd, Jr., baritone. Well known arias and ensemble numbers will be presented and Miss Bradley will play several of the orchestral numbers on the piano. She will also give a brief idea of the story of the opera.

THOMAS EGAN'S CONCERT.

(Continued from Page 1)

with force and intelligence and succeeds in delighting her audience which constantly demands encores.

We noted with special interest the splendid accompaniments played at the Egan concert, but at the time did not know who the accompanist was. Knowing how rarely an accompanist is appreciated, we made it a point to find out who Mr. Egan's pianist was, and to our delight we were told that it was Achille S. Artigues of this city. Mr. Artigues certainly proved himself very competent and unusually artistic. He followed the soloists accurately and fathomed the import of the various compositions with ease and spontaneity. His touch was delicate yet sufficiently firm to be heard and has phrasing in conformance with the poetic sentiment of the compositions. He was a very delightful accompanist.

MRS. RICHARD REES' ACTIVITY.

We have had repeated occasions to speak of Mrs. Richard Rees' activity during this season just about to close, and from these occasional reviews of this exceedingly active singer's work it could be ascertained that she must possess unusual accomplishments to be so continuously in demand. Since our last reference to Mrs. Rees' engagements she has been singing for the Cap and Bells Club at a luncheon given at the St. Francis Hotel on Saturday afternoon, March 21st. On Friday afternoon, March 27th, Mrs. Rees sang for the Dorian Club at the Bellevue Hotel. On Saturday afternoon, March 28th, Mrs. Rees appeared before the Woman's club of Kenwood. On Friday evening, April 3d she participated in the Book Pageant, originated and written by Alice Young, at Native Sons' Hall impersonating Euridice and singing the role in Greek. On Saturday evening, April 4th, she sang at the Greek Church for the Russian Fair. On Wednesday morning, April 22d Mrs. Rees sang for the Pacific Musical Society. On all these occasions the efficient artist was accompanied on the piano by Miss Beatrice Becker who proved at all times a reliable pianist and a very sympathetic accompanist.

Mrs. Rees' popularity is to be ascribed to a beautifully placed voice of a very flexible and pliant quality, and also to an exceedingly artistic and intelligent mode of interpretation. One of Mrs. Rees' greatest accomplishments is her clear and concise enunciation and her use of foreign languages of which she sings many and all of which she pronounces with the skill of a native. She



MRS. RICHARD REES

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takes great pains in studying every song according to its poetic or emotional lyrics and therefore she sings with her whole soul affecting the listener to a degree that causes pleasure and delight. Mrs. Rees is now preparing a recital to be given by her numerous students. She is as competent a teacher as she is a singer and many of her students are professionally active and gain constant artistic successes.

The following extract from the Paris Monthly Music Review will prove of interest to the many friends of Achille Artigues: "It gives us great pleasure to be informed of the fact that our friend Achille S. Artigues has been appointed organist at the Cathedral in San Francisco. We are certain that he will firmly uphold the dignity of his profession and do honor to the superior teachings of the Schola Cantorum of Paris."

On Sunday, May 3, Samuel D. Mayer, organist of the First Congregational Church, celebrated his 43d year of consecutive service as organist. He was honored on this occasion by the pastor of his church as well as by the congregation. A special morning and evening musical service was given and the program contained the following tribute to Mr. Mayer: "Today Mr. Samuel D. Mayer enters upon his forty-third year as organist of our church. This is very wonderful. We have not been able to find that this record is paralleled in any church of the United States. Forty-two years has Mr. Mayer served the First Congregational Church of San Francisco. We congratulate him. We congratulate ourselves. We are very happy in the knowledge of his love and loyalty. We are very grateful for all that he has done for us. All hearts wish him well. We pray for God's continuing blessing."

ORPHEUM.

The Orpheum programme for next week leaves nothing to be desired in the way of novelty, excellence and variety. There will be six new acts with Odiva "The Water Queen" as the headliner. This graceful and daring girl who received her swimming education from the Samoan Pearl Divers will present a beautiful and original act in which she will have the assistance of a school of Pacific Ocean Sea Lions who will perform a number of astounding and amusing stunts. The stage setting is elaborate, idyllic and massive. Down the hills there runs a brooklet that flows into a pond from the shores of which the rugged rocks rise to great heights. This pond is really the enormous glass tank through which every one of Odiva's moves can be clearly seen. Master Gabriel, the diminutive comedian supported by Al Lamar and Vida Perrin will appear in a new one-act comedy entitled "Little Kick" in which he introduces imitations of himself in his two justly famed creations "Peter Piper" and "Little Nemo."

Sidney Jarvis, who popularized "Oh You Wonderful Girl" in George M. Cohan's "The Little Millionaire" will make his first appearance here and with the assistance of Virginia Dare, a handsome and dashing comedienne will provide a delightful singing and dancing entertainment. Mabelle Adams, a violinist and actress of considerable attainments, will offer as her contribution a little playlet by Edgar Allen Woolf entitled "Vanda" which is proving an excellent vehicle for her versatility. Leon Kimberly and Halsey Hohn will introduce their own original novelty "Clubland," a story in rhyme and song. Nick Verger, the Newsboy Caruso originally sold papers in the streets of this city. Instead of shouting his wares he sang the names of his papers and their sensational headlines. His magnificent tenor voice attracted the attention of a theatrical man, who saw that he had proper tuition. He was then taken East where he scored a big hit. He will be heard in popular numbers. Next week will conclude the engagements of McDevitt, Kelly and Lucey and also of Roshanara who has created an immense sensation in her dances of the far East.

AMERICAN SCHOOL OF OPERA PRODUCTION.

The American School of Opera, under the direction of Paul Steindorff and Wm. F. Rochester, gave its second students' performance at the German House on Thursday evening, April 30th. The program consisted of three distinct parts. The first part included a performance of an Offenbach comic opera entitled "A Marriage by Lantern," the second part was the grand duet and finale of the second act of "Heart and Hand" by Le-cocq and the third part consisted of a one act comic opera by Alfred Cellier entitled "The Spectre Knight." The cast of characters of A Marriage by Lantern was as follows: Peter, Arthur Mesmer; Liese, Miss Etta Martin; Anne Marie, Miss Verna Airey; Catherine, Miss Edyth Champlain; Night Watchman, A. L. Kofard. The duet from Heart and Hand was sung by Miss Ruth Bates as Prince Gaeton, and Miss Irene Williams as Princess Michaela. The cast of characters for The Spectre Knight included: The Grand Duke, Walter S. Ries; His Lord Chamberlain, Robert D. McLure; Her Grace's First Lady in Waiting, Miss Etta Martin; Her Grace's Second Lady in Waiting, Miss Rita Berka; Viola, Miss Verna Airey; Ghost, Fred G. Harrison; Otho, Fred G. Harrison.

The three scenes were very handsomely mounted and the costumes were picturesque and according to the principles of professional productions. A very excellent orchestra, under the direction of Paul Steindorff, contributed considerably to the general musical atmosphere of the evening. While on an occasion of this nature everyone is contributing his or her share toward the general excellence or ensemble of a performance there are always one or two among the participants who are exceptionally competent and talented. Among those who were more than usually successful were Miss Irene Williams whose clear and bell-like soprano voice was used to excellent advantage in the duet from Heart and Hand, and who departed herself very gracefully and professionally throughout the scene. Then there was Miss Verna Airey, the possessor of a rich, limpid soprano voice with splendid range and an ease of execution that was delightful to listen to. She also portrayed her roles with conscientiousness and artistic judgment. Miss Etta Martin, although apparently a stranger on the stage, went through her parts fluently and without a hitch. She possesses a clear, flexible voice and sings with understanding and ease. Miss Edyth Champlain, Miss Ruth Bates and Miss Etta Berka added to the splendid features of the performance by reason of pleasing voices and delightful execution.

Robert D. McLure, who sang the role of the Lord Chamberlain in The Spectre Knight, was in splendid voice and occasionally revealed the characteristics of a successful comedian. At least he brought out the lines in a manner to exercise the risibles of the audience. Walter S. Ries, Fred G. Harrison, A. L. Koford, and Arthur Mesmer added their share to the genuine entertainment of the audience which seemed to enjoy the performance thoroughly. If one may judge from the enthusiastic applause and curtain calls with which the performers were rewarded.

The singers participating in this performance included several students of some of San Francisco's leading vocal teachers. Mr. McLure is a pupil of Mackenzie Gordon, Miss Verna Airey is a pupil of Mme. E. Guesta



THE WITZEL TRIO

Which Closed a Very Successful Season in San Francisco Last Week

and Miss Etta Martin is a pupil of Mr. Giffen. The others we have not been able to place, owing to lack of opportunity for inquiry. The American School of Opera is therefore endorsed by the leading vocal teachers who gladly send their students there to obtain the technical knowledge of stage business and to be thoroughly coached in operatic repertoire. As soon as other teachers become convinced that this school does not pretend to teach singing from the early stages, but is merely desirous of teaching repertoire and stage deportment and also give students an opportunity to secure professional engagements, they, too, will send their pupils there for these finishing touches. The school announces special summer courses from May 18 to July 25.

Miss Margaret Kemble and Miss Esther Deininger will give the final concert of a series of Young People's events at the High School Auditorium, Berkeley, next Tuesday afternoon. The subject of this event will be a reading of Humperdinck's charming fairy opera Hansel and Gretel. Miss Kemble will read and elucidate the text and story of the opera while Miss Deininger will play extracts from the orchestral score. The lecture will further be illustrated with lantern slides of scenes from the opera, and after the conclusion of the lecture, there will be moving pictures depicting the scenes from this delightful work. Wm. E. Chamberlain, who has inaugurated these events, deserves great praise for this remarkable educational work among school children. His example is being imitated in other cities. This performance of Hansel and Gretel in lecture form, illustrated with music and pictures, is the first of a series of operatic lectures which are intended to show the use of fairy stories in opera—a subject that ought to be especially attractive for the young folks.

THE PASSING SHOW AT THE CORT.

"The Passing Show of 1913," the latest and most stupendous of all the entertainments sent on tour from the New York Winter Garden, opens a limited engagement at the Cort Theatre Sunday night, May 10, with the popular-priced matinees on Wednesday, Friday and Saturday. The popularity of the attractions emanating from the big Broadway playhouse is further exemplified by the receptions accorded the present revue on tour. Everywhere it has been unanimously acclaimed bigger and greater than all which has gone before, and the high standard maintained by the Messrs. Shubert is in this instance further shown by the prodigality with which they have mounted their new bid for public favor.

The cast alone would bankrupt the ordinary producer, but the management has been more than generous in this respect and has retained for the road tour the same company of comedians, singers and dancers that pleased Broadwayites for over twenty weeks. It includes Conroy and Le Maire, the inimitable black face comedians; Charles and Mollie King, travesty favorites, who appear to advantage as Broadway Jones and Peg O'My Heart; Elizabeth Goodall, one of New York's favorite comedienne; Whiting and Burt, singers and popularizers of songs, who are returning to the scenes of their first triumphs; Mazie King, the international toe dancing favorite; Artie Mehlinger, another San Francisco favorite; Teddy Wing and Geo. Ford, dancing experts; Henry Norman, last seen locally in the David Henderson extravaganza productions; Louise Bates, Laura Hamilton, Ernest Hare, Charles Van, Leslie Powers and others.

The Witzel Trio appeared before the Channing Auxiliary on Monday afternoon, May 4, with gratifying success. The program included the Scharwenka Trio in C sharp minor, and Sonata Dramatique by Lassekk u. Kummer. The Trio which consists of M. G. Witzel, violin, Richard Callies, cello and Mrs. J. G. Witzel, piano, played excellently and was enthusiastically applauded. This event closed this current season of the Witzel Trio and this successful organization is now preparing an extensive repertoire which it expects to play during a concert tour between the Pacific Coast and Chicago under the management of an Eastern musical bureau, during next season. The Witzel Trio also intends to give a series of chamber music concerts in this city.

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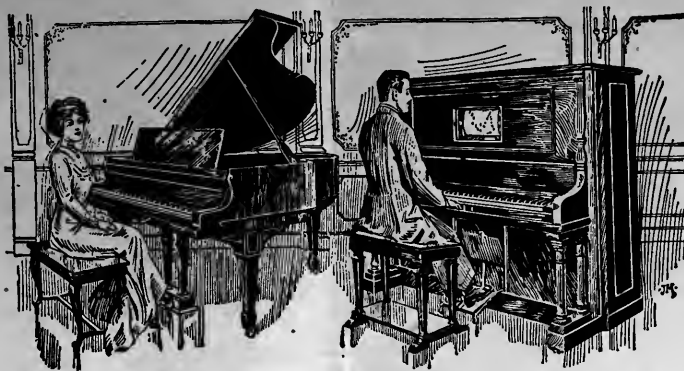
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The Los Angeles Evening Herald of May 1st has this to say of the Symphony Orchestra: "Although the season's Symphony Orchestra concerts have just closed, the board of directors is already busy preparing for next year. At a recent directors' meeting Concert Master Sigmund Beel was unanimously reappointed and received formal acknowledgement of appreciation from the directors. Mrs. L. J. Selby, prominent music and clubwoman, was elected to the directorship and Mrs. Harmon Ryus, local musician to associate membership."

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By ALFRED METZGER

The Flonzaley Quartet gave the first of a series of three chamber music concerts at Scottish Rite Auditorium last Sunday afternoon. There was an exceptionally large audience in attendance which included several hundred members of the Pacific Musical Society. This attendance of large numbers of members of musical clubs at public concerts is more conducive to genuine musical progress and the establishment of a widely apparent musical taste than anything else except musical education itself. The moral influence on the musical public of seeing a large attendance at a chamber music concert is far more beneficial to musical culture in general than the mere engagement of the Flonzaley Quartet in a private capacity by the Pacific Musical Society would have been. If our musical clubs, instead of engaging artists privately, would use their influence to secure special rates for concert attendance, great artists would find it much easier to draw audiences adequate to their standing in the musical world. The Pacific Coast Musical Review considers two great factors essential for the establishment of a genuine musical atmosphere, and these two factors include a thorough musical education and its attending introduction of good music in the home and loyal and persistent concert attendance during the season. Unless these two educational features are thoroughly recognized a community can never lay claim to being seriously musical.

The program presented by the Flonzaley Quartet last Sunday afternoon included: The Schubert Quartet in D minor, Op. posth., the suite for violin and cello, Op. 109, by Emmannel Moor, and the Haydn Quartet in D major, Op. 64, No. 5. This represents an ideal chamber music recital. The program included two of the well known classics of the old school and a modern work. Such events appeal only to the most cultured music lovers, and inasmuch as these are in the small minority in any community, it becomes necessary that every one of them should attend such concerts. It would be a great thing for the musical reputation of San Francisco if the three Flonzaley Quartet concerts could draw as large audiences as appeared at last Sunday afternoon's event. It would be a still greater thing if the following two concerts could be crowded; but this would be too good a thing to expect. That such classical programs require the utmost finesse of execution and the highest standard of musicianship must be conceded by anyone laying claim to thorough knowledge of musical interpretation. That every member of the Flonzaley Quartet is qualified to render such classics in a manner acceptable to the cognoscenti will not be denied by any intelligent lover of music who attended the concert last Sunday afternoon. While it is very difficult, if not impossible, to contend that the Flonzaley Quartet is the greatest chamber music organization in the world, it is also very difficult to name an organization of this character which is superior to this unquestionably efficient ensemble organization.

The principal requisites of an adequate chamber music quartet consist of perfect unanimity of attack and phrasing, clear and pure intonation, perfect balance of tone both as to volume and quality, and equality of temperament, including an instinct among the four musicians to adapt themselves to one another's mode of interpretation. In all these requirements the members of the Flonzaley Quartet convinced their critical hearers that they were thoroughly well equipped to render the most severe programs of the purest class of musical literature in a manner to conform to tradition as well as to the inevitable requirements of individuality of expression, as far as this is permissible in a chamber music organization where "four must play like one." The Schubert Quartet was played with a vim and spirit emphasizing the vigorous style of this illustrious master of composition. The themes were brought out with exhilarating adherence to plastic beauty and the ensemble work was even and delightfully harmonious. But the most enjoyable and the most exquisite work of the afternoon was the interpretation of the Haydn Quartet. It is practically impossible to describe the manner in which a Haydn Quartet ought to be played, but if anyone who reads these lines attended the first Flonzaley Quartet concert he will know immediately what we mean when we say that the only manner in which a Haydn Quartet can be played, according to its unique daintiness, is the manner in which the Flonzaley Quartet played it. We again are able to return to our oft repeated contention that the apparently simplest musical compositions are the ones most difficult to interpret. And the members of the Flonzaley Quartet could not reveal their superior musicianship in a more striking manner than by their exquisite reading of this enchanting Haydn composition. The more we listen to this elegance of the so-called old school of composition the more confused we become when listening to the so-called modern school with its contrapuntal mirages and confusion of melodic quixotism.

Possibly, by reason of its being sandwiched in between that inspiring Schubert Quartet and that exhilarating Haydn Quartet, the Emmanuel Moor suite for

violin and 'cello appeared somewhat flat in ideas and needlessly tedious in theoretical treatment. The adagio movement in particular exercised a somewhat somnolent effect upon the mind, and the Presto movement, while according to its nature more spirited and rhythmically emphatic, still did not exhibit the earmarks of musical inspiration. If the splendid musicianship and virtuosity of Messrs. Pochon and d'Archambeau could not lend color to the work, there is no question as to its lack in this direction. While a chamber music quartet should only be considered from the standpoint of its

a purely individualistic point of view, they did not seem to us to stand upon a level with the two members of the quartet whom we have already referred to. Although possessing qualifications that make toward purity of tone, intensity of emotional coloring, clarity of technical execution and thorough comprehension of the values of tone balance and spontaneity of attack, still they do not seem quite equal to the standard set by Messrs. Betti and d'Archambeau. There is an occasional diminution of tone when it should remain upon an even volume with that of the other players. Now and then the viola and the second violin were not as audible as they should have been. That this discrepancy of tone volume was not due to the playing of the first violinist and the violoncellist, but to the second violinist and the "violaist," could be gathered from the fact that the tone volume of the two players changed, while that of the other two musicians remained even. But these are such trifling matters that we would not refer to them at this time, did not this quartet stand upon such a high eminence in the musical world that even trifles become noticeable. And among these trifles we must include an impurity in intonation on the part of the second violinist by reason, no doubt, of a new string, which proved obstreperous from time to time, and also a somewhat brilliant quality of the G string on the same instrument. This same G string was occasionally insubordinate inasmuch as it became rasping when "pressed" too hard.

However, generally speaking, the concert of the Flonzaley Quartet proved to be as enjoyable and as thoroughly musicianly as it is possible to be for any organization of this kind. We have heard many distinguished chamber music organizations since we began writing our impressions on music, but we have not yet heard any chamber music quartet superior to the organization now under discussion. Whatever discrepancies we have noted should not be considered as any adverse criticism, but merely as casual observations, only of interest inasmuch as they represented natural accidents that can easily happen in the best regulated musical families.

THE FLONZALEY QUARTET FAREWELL.

Manager Greenbaum will bring his season to a close at Scottish Rite Auditorium this Sunday afternoon, May 17, with a superb program of chamber music by the famous Flonzaley Quartet. On this occasion the program will consist of Beethoven's very greatest Quartet, the one in E minor, Op. 59; Tchaikowsky's Quartet in D major with its exquisite Andante Cantabile, which is alone worth the price of admission; and the Suite in C major for violoncello solo which will be played by that splendid artist, M. Iwan d'Archambeau. Tickets may be secured at the Hall after ten o'clock Sunday. Mr. Greenbaum has about completed his arrangements for the Exposition season and promises to bring us quite a number of world famous artists who have never before visited the West, besides some of the established favorites.

LORING CLUB CONCERT.

The program announced by the Loring Club for the fourth concert of its 37th session on Tuesday evening, May 19th, at Scottish Rite Auditorium is a notable one containing a number of compositions for men's voices of great interest to the musician. It is to be regretted that Mr. Arthur Foote was unable to time his arrival in San Francisco for his work at the approaching summer season of the University of California so as to be present at this concert and conduct his chorus of men's voices entitled "Farewell to Summer," which he composed especially for and dedicated to the Loring Club, the composition on this occasion being heard for the first time in San Francisco. Another chorus for men's voices, which will have its first San Francisco performance on Tuesday night is A. Herbert Brewer's "Three Mariners."

W. Franke Harling's Persian Idyl "Before the Dawn" for chorus of men's voices and tenor solo with accompaniment of piano and violoncello obligato, which made a profound impression at a recent concert of the Loring Club and for which there have been many requests for an early repetition will have a prominent place in the programme of this concert. In "Before the Dawn" Mr. Harling has created a work of great refinement, the text of which was selected from odes in the "Divan" of Hafiz, a Persian Theologian and Poet of the Fourteenth Century and done into English by Richard Le Gallienne. The tenor solo part will again be sung by Easton Kent, and the violoncello obligato will be played by Silvio Lavatelli, a pupil of the celebrated Pablo Casals.

In the accompaniments the Club will have the assistance of strings with Gino Severi as principal violin, so that an effective rendering of Johann Strauss' waltzes "Wine, Women and Song," G. F. Cobb's "If Doughty Deed" and W. E. Hammond's choral ballad "Lochinvar," all of these for chorus of men's voices with accompaniment of strings and piano may be looked for. Fleming's fine old men's voice part-song setting of "Integer vitae," being a portion of the 22d ode of "Horace," will be an interesting number. Frederick Maurer will be the pianist and the concert will be under the direction of Wallace A. Sabin, the Conductor of the Club.



MME. MARION DOWSETT

Hawaii's Prima Donna Who Will Appear at St. Francis Hotel Colonial Ballroom on Thursday Evening, May 28 (See Page 3)

ensemble effect, still we can not resist the temptation to express our opinion concerning the personnel of this exemplary body of musicians. We consider Adolfo Betti, first violin, and Ivan d'Archambeau, violoncello, the two most gifted members of the organization. In quality of tone, ease of execution and facility in technical intricacies, Mr. Betti may well be included in the virtuoso class. His bowing is graceful and well calculated to extract from the instrument the deepest poetic sentiments inculcated in a composition. He never permits himself to overshadow his colleagues either in tone volume or individuality of expression, nor does he permit himself to be eclipsed by his fellow musicians. Mr. d'Archambeau is an exceptionally fine cellist. His tone is singularly mellow and limpid. His technic is astoundingly facile and even brilliant. His interpretation is masterly in its expression of definite sentiments and, as far as it was possible to judge, he seems to possess all the qualifications that combine to make the genuine virtuoso. While Messrs. Pochon and Ura most assuredly represent the highest type of musicianship from



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LILLIAN NORDICA SUCSUMBS TO PNEUMONIA.

Distinguished American Cantatrice Dies After Severe Exposure Resultant from a Shipwreck in the Gulf of Papua.

The entire musical world was shocked last Monday morning when the newspapers published a dispatch from Batavia, Java, setting forth the death of Mme. Lillian Nordica, the famous American prima donna soprano. A week prior to this sad news a dispatch stated that the Diva was in a dying condition and thereafter repeated bulletins spoke of her being unable to rally and that death was to be expected any time. The news dispatch recording Mme. Nordica's demise was as follows: Batavia (Java), May 10.—Madame Lillian Nordica, the singer, died here tonight. Madame Nordica has been ill since the steamer Tasman, on which she was a passenger, went ashore on Bramble Cay in the Gulf of Papua, December 18th, last. Nervous prostration was followed by pneumonia. The Tasman was floated in three days and put into Thursday island. There Mme. Nordica was placed under the care of a physician who remained in constant attendance upon her until April 1st, when she sailed for Batavia. It was against the advice of her physicians that she made the trip. Arriving here the singer seemed very ill, but recovered somewhat after a stay of three weeks. The improvement, however, was only temporary. It was the intention of Mme Nordica when she came here to sail for Genoa, where she was to meet her husband, George W. Young, a New York banker. She already had taken passage for the voyage when the relapse occurred.

Lillian Nordica was an American singer of world-wide fame. Her admirers ranged from the men of the Bowery section of New York, where she had sung at mission meetings, to the most critical box holders of grand opera houses in all of the world's great musical centers. The purity of her voice, employed in many tongues, had delighted hundreds of thousands since the day, forty years ago, she first appeared in public as soprano soloist at Grace Church in Boston. Nordica and Eames—although the latter was born of American parents in far-off China—were of old New England stock, both claimed by the State of Maine, and they made up a notable American contribution to the operatic world. A farmhouse built by the prima donna's great-grandfather on a hill just outside the village of Farmington, Me., was Nordica's birthplace in 1859. Her true name was Lillian Norton. She changed it to the Italian Nordica twenty years later when she began to study in Italy for an operatic career.

After her graduation from the New England Conservatory of Music at Boston and successful singing of the leading roles in several of the oratorios given by the Handel and Haydn Society, she went to Europe, in 1878, as a soloist with Gilmore's band. She clung tenaciously to classical music, and was well received by a great audience in the Crystal Palace, London, and the Trocadero, Paris. She decided to remain in Europe and attempt an operatic career. She went to Milan and became a pupil of Sangiovanni, and within six months she had mastered ten operas. Her debut in opera was at Brescia in 1879 in "La Traviata." After a trip to St. Petersburg she appeared for trial before Ambrose Thomas and the impresario, Vancorbell, who engaged her for the Grand Opera House in Paris. Her first appearance there, in 1882, as "Marguerite" in "Faust," was a triumph.

She returned to America and toured this country with great success. In the succeeding years she appeared in opera or concert in almost every city of musical culture in the world. Her repertoire included more than fifty operas. Her success with Wagnerian roles became the pinnacle of her fame. At Bayreuth in 1884 she appeared as Elsa in "Lohengrin" and she is, perhaps, best remembered in that part. She received decorations of various sorts abroad, and gifts without number from friends at home. The stockholders of the Metropolitan Opera House presented her with a diamond tiara.

Her matrimonial ventures numbered three. She was first married in 1882 to Frederick A. Gower, a wealthy electrician and a native of her State of Maine, whom she met in Paris. Shortly after she had begun separation proceedings in 1884 Gower disappeared. He attempted a balloon trip across the English channel. Although the balloon was later found, nothing was ever heard or seen of him. In 1896 Mme. Nordica married Zoltan Doema, an Hungarian army officer and singer, from whom she secured a divorce in 1905. Her third marriage was in London, in 1909, to George W. Young, a wealthy New York banker. While making one leg of a farewell concert tour on the Dutch steamer Tasman,

the vessel ran ashore on Thursday island, in the Antipodes. The shock of the accident and exposure brought on pneumonia.

The Nordica fortune must be large. It was published as a fact in 1909 that she had made \$128,000 during that season alone. Much of her money went toward realizing her dream of "a Bayreuth in America." She bought a large tract of land along the Hudson near Ossing, and with great enthusiasm sketched plans for a great musical institute. It was said a million dollars was back of the scheme, but it was never brought to full realization.

DOUILLET CONSERVATORY'S ANNUAL CONCERT.

Industrious and Well Trained Music Students Appear Before Large Audience Which Shows Its Gratification by Hearty Applause.

Native Sons' Hall was crowded to capacity last Friday evening when the Douillet Conservatory of Music gave its annual concert. The students who participated in this auspicious event had been taught by Pierre Douillet in piano, by Mrs. Nitalia Douillet in voice culture, and by Nat. J. Landsberger in violin. The accompaniments were played by Mrs. William Henry Banks who exhibited more than usual skill in this direction. Indeed, Mrs. Banks proved to be more than a satisfactory accompanist. She was so sure and so artistic that on several occasions she succeeded in obscuring the nervousness of the students by helping them over dangerous chasms. Mrs. Nat. J. Landsberger played the accompaniments for Miss Alice Davies, the young violinist, in a manner that revealed genuine musicianship and natural artistic temperament.

Miss Katherine Zacher, soprano, was entrusted with the responsibility of beginning the program and she certainly did not disappoint the confidence which her teacher had reposed in her. She sang an aria from the Jewess by Halevy with a rich, velvety soprano voice and with intelligence and depth of feeling. Miss Ruth Thompson, pianist, played two delightful Schumann compositions, namely, "Why?" and "Soaring." She invested both these gems of pianistic literature with expressive phrasing, at times delicately poetic and at times impressively dramatic, and exhibited a technical fluency and limpidity of touch that justifies one in giving her credit for possessing unusual artistic qualifications. Miss Lorine Pfarrer, who sang an aria from Jeanne d'Arc by Tschalkowsky, revealed a dramatic soprano voice of gratifying vigor and fine range. She interpreted this difficult work with the necessary power and adherence to the depths of emotion contained in its phrases. Miss Beulah Hunter was heartily applauded for her dainty interpretation of the Chopin Scherzo in B flat minor. Her technic is fluent and clean and her phrasing contains that invigorating sentiment which is such a splendid characteristic of all Chopin works. Frank Mack proved to be one of the very best equipped lyric tenors that we have listened to at a students' recital during the present season. His voice is bell-like in quality, ringing in timbre and gratifying as to range. He sings very musically and gives every justification to presume that he will develop into a most unusual artist. He sang an aria from Anna Bolena by Donizetti and Addio a Lugano by Campana.

Miss Alice Davies impressed us as being one of the most gifted and best trained young violinists we have heard this season among San Francisco's young aspirants for artistic honors. She possesses above all a decided musical intelligence which is backed by a splendid sense of rhythmic values. Consequently she plays with vim and esprit. Her tone is delightfully smooth and "velvety" and her phrasing contains the essence of poetic sentiment. The occasional cantabile passages were "sung" in a manner exercising a charm upon her audience. Her technic is sufficiently developed to overcome the most difficult obstacles with apparent ease, especially enjoyable being her concise and even double-stopping. Miss Davies played Deep River, by S. Cole-ridge Taylor, arranged by Maud Powell, and Hejre Katl, by Hubay. Miss Hulda Rienecker sang Ah Perfidio by Beethoven. This unusually clever artist has attained a grace and ease of bearing that is practically professional in its assurance. Her voice has grown in volume and richness. She exhibits unusual dramatic temperament and sings with an intensity and abandonment that encourages expectations of a brilliant future.

Miss Marion Harmon played the exceedingly difficult and technically brilliant Rigoletto Paraphrase by Verdi-Liszt. She showed herself possessed of a vigorous attack and a thorough grasp of the significance of the composition, bringing out the various melodic themes in striking contrast to the accompanying intricate technical adornments. She obtained an exceedingly singing tone and her phrasing throughout was noted for its fine shading. The big and resonant contralto voice of Miss Clarita Welch was heard to excellent advantage in an exquisite interpretation of Tschalkowsky's "Yearning." Miss Welch's voice is really of an unusual beauty and is even both in its high and low positions. It is used with exceptional musical intelligence and is never forced. Her rendition of this beautiful composition was indeed very effective. The program closed with the fountain scene from Lucia presented with scenic effects and in costume. The characters of Lucia and Alice were represented respectively by Miss Eunice Gilman and Mrs. Della Bryan. Miss Gilman has become a full-fledged operatic soprano with more than the ordinary share of histrionic talent. Her voice is quite brilliant and of a very flexible quality. She sings with fine rhythmic accentuation and succeeds in emphasizing the emotional characteristics of a vocal composition. She sang the colorature passages very efficiently, rendering the various colorature figures concisely and clearly. It was an excellent achievement. Mrs. Bryan sang the small part of Alice very musically and with a warm mezzo soprano voice. The entire scene was excellently presented. The teachers of the Douillet Conservatory of Music have every reason to feel very gratified with the success of this event. Numerous floral tributes testified to the popularity of the participants.

MME. MARION DOWSETT'S CONCERT.

The Possessor of a Beautiful Mezzo Soprano Voice and an Artist of Fine Sentiments, This Charming Singer Justifies Great Expectations.

Mme. Marion Dowsett, a very efficient and handsome young vocalist, whose native land is the romantic Hawaii, and who is well known in San Francisco, will give a concert at the St. Francis Hotel on Thursday evening, May 28th. An exceptionally interesting program has been prepared which will reveal this young artist's accomplishments at their very best. Mme. Dowsett will be assisted by Herbert Riley, violoncellist and Gyula Ormay, pianist. The skillful artist possesses a rich, sweet mezzo soprano voice, every note of which is full and true and produced with marvelous ease. This, added to a charming personality, brings the singer immediately into sympathy with her audience, which grows enthusiastic as the program progresses. During last December Mme. Dowsett appeared in two concerts in Honolulu and was highly praised by press and public. The Honolulu Star-Bulletin said of her:

"It seems that every time one hears her sing, one's impression of perfect repose, faultless rendering and sympathetic interpretation deepens and is confirmed by each fresh item she presents. Mme. Dowsett is a soloist who is an artist in every sense of the word, and Honolulu is to be pitted in losing one of its most thoroughly capable vocalists. Perhaps the wonderful Arenski number, But Late in Dance, was the most beautiful; its sudden changes from rhythmic melody to the tragic element when death seems for a moment the master, but is effectually quenched by that supreme intense emotion, Memory, which banishes all its oblivion with its liting song. All these varied moods were so faithfully rendered by the soloist that more than one in the large audience saw but a blurred vision of the stage and the artist."

The price of admission to this concert will be \$1.50 and tickets are now on sale at Sherman, Clay & Co.'s, Wiley B. Allen Co.'s, Kohler & Chase's and at the St. Francis Hotel Newsstand.

MYRTLE CLAIRE DONNELLY'S CONCERT.

A delightful program was rendered by Miss Myrtle Claire Donnelly, a pupil of Georg Krüger, at a recital given at the St. Francis Hotel, last Wednesday evening. Miss Donnelly's playing is at once artistic and temperamental, while her phrasing in certain passages is extremely intelligent and deserves more than favorable mention. Miss Donnelly has many strong attributes, which, with faithful and diligent study, will surely cause her to forge ahead in her chosen profession. It is hardly just to compare a girl in her teens, with world renowned artists as one of the severe critics of a morning paper has done, and we think it only fair to give Miss Donnelly credit for a very charming recital. Miss Constance H. Alexander has a pleasing contralto voice, which was used with good effect and received well merited applause.

The following is the program: Sonata C Sharp Minor Op. 27 (Beethoven), Adagio, Allegretto, Presto Agitato, Myrtle Claire Donnelly; Aria—Le Prophet (Meyerbeer), (J'ai Pleure en Reve-Hue), Constance Herzstein Alexander; Nocturne, Op. 55 (Chopin), Fantasie Impromptu Op. 66 (Chopin), Ballade Op. 47 (Chopin), Myrtle Claire Donnelly; The Cry of Rachael (Salter), An Open Secret (Woodman), Constance Herzstein Alexander; Reverie Op. 31 (Schutt).

The San Francisco Choral Society closed the season last Monday evening with a concert in Century Club Hall, offering some interesting numbers presented by new musicians. Silvio Lavatelli, recently arrived here, was heard in cello work, his experiences having seen him a pupil of the Conservatory of Music at Bologna, Italy, after which he became first cellist at the Colon Theater, Buenos Ayres, under Mancanelli. Others on the programme were Edward Hutchinson, pianist; Irene Williams of the American School of Opera, and A. Luttringer. Paul Steindorff, conductor of this society, was tendered an informal reception, this being his last appearance before going to Europe for the summer. The society will resume rehearsals in August and Bruch's oratorio, "Arminius," will be presented in September.—S. F. Chronicle.

Prof. Joseph Beringer went to Santa Rosa last week in order to superintend the semi-annual examination of the music students at the Ursuline College, which took place on Thursday, May 7th. Prof. Beringer delivered a lecture on Bach's Work and the Clavichord and Harpsichord, and also responded to the general demand for several piano solos with his usual brilliant success. The violin students were examined under the direction of Harry Samuels.

The German Singing Societies of Sacramento have invited the Pacific Coast Sänger Bund of San Francisco to participate in a monster choral concert to be given in the Clunie Theatre of that city on Saturday evening, May 23d. Frederick G. Schiller will be the director of this big affair, and besides the male chorus of two hundred voices he will have under him a large orchestra. The event promises to be one of the biggest musical enterprises ever launched in the State capital.

The Pacific Musical Society will give the final program of this season at the St. Francis Hotel Colonial Ballroom on Wednesday evening, May 27th. Special efforts have been made to present a program of unusual interest to music loving people. Miss Esther Deininger, the skillful young pianist, will play several piano solos; Mrs. Marie Price will sing a number of songs, and a Quintet by Jan Brandts-Buys will be played by E. M. Hecht, flute, Louis W. Ford, first violin, Nicola Weiss, second violin, Clarence B. Evans, viola, and Victor de Gomez, cello. Jack Hillman will sing a number of vocal compositions.

PAUL STEINDORFF GUEST OF HONOR.

Alameda County Music Teachers' Association Gives a German Dinner—Other Items of Interest in the Trans-Bay Cities.

By ELIZABETH WESTGATE

Alameda, May 11, 1914.

A "German Dinner," complimentary to Mr. Paul Steindorff, the genial choragus of the University of California, and musician of many parts, was given by the Alameda County Music Teachers' Association at Idora Park last Wednesday evening. More than a hundred members gathered to do honor to Mr. Steindorff and his charming wife, who depart soon for a three months' visit to the Fatherland. In the intervals of the discussion of a well-arranged and well-served menu, the president of the association, Mr. Alexander Stewart, introduced various serious—but not too serious—and frivolous—quite sufficiently frivolous—matters, to the delight of the company. Miss Caroline Little of the board of directors, and the vice-president, was toast-mistress, calling upon Mr. William Edwin Chamberlain, who gave a notable speech, and upon Mme. Camilla Buergermeister, the secretary, who sang several songs in German with much art.

The president introduced Miss Mary Pasmore and Mr. George McManus, who played a movement from a sonata for piano and violin by Richard Strauss. This was performed with fine artistry, and was received with acclaim by the musicians present. Mr. McManus afterwards appeared in a Carmen costume, and gave an excruciatingly funny performance of the well-known aria of Carmen, making eyes at the men in approved fashion, and passing in cabaret style amongst the tables. The song, given falsetto, of course, was the more droll in that Mr. McManus looks as little like a girl as any man one could pick out anywhere.

Mr. Edwin Dunbar Crandall collected all the men singers of the association who could be coaxed into the group, and forced them to sing the chorus, "Steindorff's Band"—a parody on a famous chorus of similar name. Mr. Stewart announced the singers as composing the greatest "Männer-Chor" extant. The president's witty prefaces were no small part of the evening's pleasures.

The notably fine band—Thavien's—now playing at Idora sent in a portion of their men to play a medley of national airs at the close of the dinner. Afterwards, the diners listened to the Oberon Overture, finely per-



PAUL STEINDORFF

The Highly Esteemed and Popular Orchestral Leader Who Will Go to Europe this Month on a Three Months' Visit

formed by the whole band, in the amphitheatre. The two Italian singers traveling with Thavien and his men are far above the usual vocalists with organizations. They have not only fine voices but they sing solos and duos from the Italian repertory in the best taste. Incidentally, the amphitheatre ought to be crowded every night. The very merry evening surely gave Mr. Steindorff ample evidence of the esteem in which he is held by his colleagues, and should assure him of a hearty welcome on his return from his well-earned vacation.

On Wednesday, May 20th, the Music History section of the Adelphian Club will give a reception for Californian artists, composers and writers, under the direction of Mrs. H. A. Hebard. Many of the representatives of these professions are expected to be in attendance.

Miss Margaret Bradley has been giving a series of Sunday afternoon lecture-recitals at the homes of wealthy music-lovers in Oakland. One at the home of Dr. and Mrs. A. E. Sykes, with the operas of Madame Butterfly and I Pagliacci for the themes, and another at the Piedmont residence of Mrs. W. E. Sharon attracted small but interested audiences. On each occasion Miss Bradley had the assistance of some of our best musicians. Among these were Mr. and Mrs. Lowell Redfield, Mr. and Mrs. Carl Edwin Anderson, Mrs. Zilpha Ruggles Jenkins, Mr. Charles E. Lloyd and Mrs. Irene Kelley Williams.

The closing concert of the fourth season of the Berkeley Musical Association presented the Flonzaley Quartet in one of the most exquisite programs ever heard on earth, one is inclined to say! It is unnecessary to speak of the perfection of the playing, because that has all been conceded long ago. Nothing done by human hands and brain could approach impeccability more nearly. So that instead one speaks only of the program itself.

The Quartet in C minor, opus 13, number 4 of Beethoven, was the first offering, its persistent, almost Haydnesque, cheerfulness evoking the spirit of springtime, youth, gaiety, irresponsible happiness, and forgetfulness of care. I do not remember that this particular work has been given before our public, although it is, of course, familiar in its setting for four hands on the piano. The sonata, a tre—for two violins and violoncello, written when music was young—to be exact, by Leclair in the very late seventeenth or else very early

eighteenth century, was very charming to hear, with its clear-cut fugue, the fair attempt for intensity of expression in the Largo, and the calculated haste of the Presto-like dignity wearing the mask of vivacity. A scherzo, from a string quartet of Max Reger, not before heard here in any guise, was given as encore. This proved immediately intelligible, and by no means the turgid and incomprehensible stuff which his earliest audiences declared it. It gave some of us courage to anticipate with more than mere intellectual pleasure the Quartet of that far greater reactionary and musical anarchist, Schoenberg, which the Flonzaleys promise us for this week in San Francisco. Followed the lovely "Death and the Maiden" variations, never so poignantly expressed before to our ears: from the first note to the apotheosis a vision—I mean vision and not sound—of heavenly beauty. The well-known Andante Cantabile from the Tchaikowsky Quartet, a scherzo by Borodine, and Rubinstein's "Music of the Spheres" as an added number sent us out into the moonlit night. We ought, I think, to hope to be worthy to hear such music by such players; and perhaps to strive to be so worthy. It is somewhat like hoping to be ready for Heaven when we must leave this best of all possible worlds.

The English Club of the University of California gave Sudermann's "Teja" and Yeats's "The Countess Cathleen" at the Greek Theatre on the evening of April 17th. Of the production itself, excellently staged, it is no part of my privilege to write. But of the incidental music a brief review may be made. This included a Prelude, and the orchestral music of a song and dance of spirits, composed by E. Stricklen, assistant in music at the University. The former he dedicated to Mr. Steindorff, and the latter to Professor William Dallam Armes, whose constant efforts make possible, throughout the year, the varied series of Half-Hours on Sunday afternoons at the Greek Theatre, as well as countless other remarkable productions of great moment. Mr. Stricklen's music, interpreted by Mr. Steindorff and the University orchestra, of which he is the conductor, made a favorable impression on the audience. It set forth the scene and the idea with fidelity, and had not at all the marks of having been made for an occasion, but rather for the cause of music. It will not, I am sure, cease to be heard, merely because the immediate occasion of it will not again occur.

ORMAY QUINTET SCORES SUCCESS IN ALAMEDA.

Music-Drama Assembly Gives Splendid Concert Closing Its Present Season and the Participating Artists Delight Everyone.

The Pacific Coast Musical Review takes pleasure in quoting from the Alameda Evening Times-Star the following report of a concert given by the Music Drama Assembly at Adelphian Hall, Alameda, on Thursday evening, May 7th:

The concert last night at the Adelphian clubhouse by the Ormay Quintette, assisted by Miss Lillian Remillard, soprano, was a fitting climax of the series arranged for the Music-Drama Assemblies, which have marked an era of high class programs, each excellent in itself, but differing in character. In its fire, artistry and immense body of tone, sublimely uplifting in the crescendos, the ensemble work last night was a magnificent climax to the three programs which the patronage of the music lovers of Alameda have made possible with their support. This same support was urged by Mayor Frank Otis for the concert to be given Thursday evening, May 21, for the High School Scholarship Fund, the Mayor making a few remarks before the opening number of the program.

The Ormay Quintette is beautifully attuned. Though each member has the breadth and command of the solo player, all combine in a harmonious body of tone, with a sympathy and understanding that made the changes in tempo, and from the biggest fortissimos in the crescendos, to the softest pianissimos with the perfection of tone color, as a single instrument. The master is recognized in the leader, Guylla Ormay, whose artistic piano work put new life into the familiar themes and introduced the new musical ideas with a comprehensive clearness. Each instrument read into the whole its own individual beauty of tone. The Dvorak Quintette, which introduced the ensemble, was a delight to the ear in its harmonies and a refreshment in its originality, the full merit of the composition being brought out with the authoritative treatment.

The singer, Miss Remillard, has a brilliant voice, whose most musical tones lie in the middle register. She gave two arias from Mozart's "Marriage of Figaro" with the quintette, and an aria from "Louise" as an encore. Her second contribution was Ronald's "Night" with violoncello accompaniment. This was a more grateful choice for the voice, though the fine breath control and artistic finish was evidenced in the Mozart numbers. Chaminade's "Silver Ring," with piano accompaniment, was an encore that appealed to the delighted audience.

Puccini's "Cristemi," for strings only, was played with the same command and musical interpretation by the quartet. Victor Gomez, to whose sweetness of tone and notable sympathy was added increased volume, was received with well-merited enthusiasm and responded with the "Gavotte" of Popper. The Brahms quintet rounded out a scholarly and at the same time a musically-pleasing program, which was an education and a gratification to the trained and untrained music lovers present.

Adelphian hall, with its fine acoustics, brought out the merits of the work of the artists and with its effective drawing-room arrangement was harmonious setting for the event. The every-day arrangement of the seating was altered and down the center of the room was an open space, which was ornamented with potted ferns and palms; beautiful rugs covered the floor, and across the footlights on the stage was a low banking of green, with a huge cluster of pink hawthorne ornamenting the side. Other palms and greenery arranged in artistic setting on the stage made the background for the musicians, who were, beside the leader, Guylla Ormay, Emilio Meriz, first violin, whose exquisite tone added much to the beauty of the ensemble; Louis Ford, second violin;

Nathan Firestone, viola; and Victor de Gomez, violoncello.

Mrs. W. B. Kollmyer was assisted by a number of well known society women in the receiving line and others exerted themselves to make the harmonious setting for the affair, which will emphasize the success of the endeavor, to bring the best music to Alameda and to assure the continuation of the Assemblies this coming year.

KOHLER & CHASE MUSIC MATINEES.

The regular weekly Matinees of Music which were given under the auspices of Kohler & Chase during the season 1913-14 were concluded with the event of Saturday afternoon, April 25th. There will now be an intermission during the months of May, June and July and in September these delightful events will be resumed. The engagement of artists at these occasions was entrusted to the excellent care of E. Vargas who also presided at the player piano. Mr. Vargas is entitled to much praise for the able manner in which he conducted these events and Kohler & Chase should receive the gratitude of the resident musicians for having engaged so many worthy exponents of the art of music during the course of this season. There were not less than forty prominent artists engaged as soloists and every one of them scored a decided success. Some of them were indeed so successful that they were re-engaged one or more times. The programs rendered on these occasions were of the very best including only high class music. The attendance was excellent throughout, the spacious auditorium being crowded to capacity on nearly every occasion.

In addition to these regular weekly Matinees of Music, other concerts were given under the direction of Kohler & Chase among them some ensemble concerts and opera lecture recitals. The latter were under the direction of Miss Margaret Bradley. The following list of artists who appeared during this season will demonstrate the high character of these matinees: Sopranos—Mrs. Richard Rees, Miss G. Bromfield, Mrs. Maud R. Goodwin, Miss Dorothy McCargar, Miss Ruby Stuart, Mrs. Marie Price, Miss Reina Vivienne, Mrs. Irene Kelly



MISS RUTH BUCHESE

One of the Most Successful Soloists of the Kohler & Chase Musical Matinees Series

Williams, Mrs. Grace Le Page, Miss Jessie M. Murray, Signora Clementina Marcelli, Madame Yvonne Mischele; contraltos—Miss E. B. Lancel, Miss Eva Gruninger, Mrs. Brookover, Miss Thelma Thelmaire, Miss Louise Ronstadt, Mrs. Frederick Ashley, Miss Ruth Buchse; tenors—Sig. Manuel Carpio, Maurice Anger; baritones—Mr. Robert D. McLure, Sig. Giovachini, Mr. Jack Hillman, Mr. Lowell Moore Redfield; basses—Mr. Chas. E. Lloyd, Jr.; Instrumentalists—Mr. Herman Martonne (violin virtuoso), Phyllida Ashley (pianiste), Mr. Adolph Rosenbecker (violinist), Mme. Lena Henderson Sharp (concert cellist), Mr. Elbert F. Cowen (pianist), Madame Inez Carusi (harpist), Karl Grienauer (violoncello virtuoso), Mr. Pierre Douillet (pianist-composer), Mr. Chas. A. Neale (flutist), Mrs. Alice Guthrie Poyner (violiniste), Miss Ruth Thompson (pianiste), Mr. Herbert Riley (violoncello virtuoso), Miss Cantadori (pianiste), Poet and Reader—Mr. Fred Emerson Brooks.

We would gladly mention in detail the achievements and capabilities of each individual artist, but space does not permit us to do so. Suffice it to say that every one of these musicians did honor to his or her profession and reflected credit upon those who engaged his or her services. The audiences manifested their delight by long and enthusiastic applause and by loyal and continued attendance. All these events were invitational and entirely free to the public. They formed some of the most effective modes of creating a genuine musical taste in this community.

Miss Marion Willcox, a successful young soprano soloist and pupil of Mrs. Olive Reed Cushman of Oakland, was recently engaged to sing at Hotel Semloh in Salt Lake City during one month. Her solos, which she sang every evening, pleased so greatly that at the expiration of the month she was re-engaged for another month. She possesses an excellent voice and charming personality and Mrs. Cushman feels quite proud of her success.

The Knabe Is Essentially the Musicians' Piano

A Tribute to the Knabe by MRS. RICHARD REES, One of California's Most Successful Singers

San Francisco, May 11, 1914.

Messrs. Kohler & Chase

26 O'Farrell Street, City

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My experience as a teacher compels me to admit that the Knabe Piano is most admirably suited to the vocal studio, assisting materially the beginner or advanced student to produce the tonal features most eagerly sought for.

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(Signed) MRS. RICHARD REES.



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MR. DOUILLET AND MISS DUNHAM IN EUREKA.

Pierre Douillet, pianist, and Lucia Lily-Dunham, soprano, gave a program for the Sequoia Club of Eureka on Monday evening, May 4. The accompanist was Miss Seta Stewart who played very artistically and exceptionally sympathetic. The Humboldt Times of May 5th said the following of the event:

From the first plaintive strains of Chopin's G minor ballade that flowed from the masterful fingers of Pierre Douillet to the last mellow note of Lucia Dunham's rendition of "Back to Ireland," Eureka music lovers enjoyed a rare feast last night. Eagles' Hall was filled to capacity, and never was there a more appreciative audience.

Pierre Douillet, big, commanding, unsmiling, ran the gamut from Chopin to Liszt, and in what he excelled depends entirely upon the viewpoint. His delicacy of touch is very much like that of De Pachman—although "touch" is a misnomer—one feels rather that the tones flow from his finger tips and not from the instrument. In his technique he might well be called an "infinite detailist." He leaves the impression of a vast power of expression which is only half expressed. He interprets Chopin as only a Chopin-lover can; the two encore numbers, "Valse in D Minor" and "Valse in C Sharp Minor" being exquisitely rendered, but nothing could have been more beautiful than his rendition of Liszt's "Forest Murmur," or more weird and compelling than the "Gnome Dance."

Miss Dunham truly excels in folk songs. There is a sympathetic quality in her voice that transports one into the very environment of the song. When the light airy "Chanson Normand" rippled from her throat, one thought, "could anything be more exquisite?" Then—in a breath—she dropped into the heartbreak of "La Romanella" and in her voice was all the tragedy and passion of the Latin race. In the Greek cradle song, "Aïnte Kaimeson," it seemed her greatest mellowness of tone was evident, but her interpretation of "Der Lindenbaum," was exquisite. Her voice is rich, mellow and with a remarkable purity of tone. She is charmingly at ease with her audience and unconsciously they respond to her every mood.

Another one of the papers published an interview with Miss Dunham and from that we quote the following: "The first and lasting impression one gains of Miss Dunham is her earnestness. Her work is not merely an accomplishment to her—it is a mission—one that she speaks of reverently. There is no pretense—everything stands for what it is. Such a spirit as hers makes for all that is good and true in art—as well as life."

ALCAZAR THEATRE.

Willard Mack and Marjorie Rambeau, supported by casts of specially selected players from the Alcazar

forces, will be seen in a big double bill at the Alcazar Theatre next week, beginning on Monday night, May 18th. Both plays are from the pen of the prolific author-actor, Willard Mack, and both are big, strong, dramatic stories handled in the virile and human style that characterizes all of the plays from the pen of this talented writer. The first play of the evening will be a four-act drama entitled "Men of Steel." This handles a theme that embodies political intrigue and police graft, and author Mack lays bare to the gaze certain conditions that exist in all large American cities. His characters are, for the most part, all drawn from life, and certain situations in his play are actual occurrences that have recently been brought to his notice

SHORT ITEMS OF INTEREST.

The Second San Francisco Junior Exposition will take place at the Pavilion and Dreamland Rinks between May 19th and 23d. The following circular concerning the Department of Music has been issued, and will prove of interest to our readers: Dr. H. J. Stewart, Director, 376 Sutter Street. Assistants, Mrs. F. L. Bachman, Miss Estelle Carpenter, Mrs. M. G. McGlade, J. A. Matheson, Miss Julia Neppert, Herman Perlet, H. B. Pasmore, Samuel Savannah, Miss E. Simms, Frederick Vincent, Dr. Arthur Weiss, Hother Wismer, Miss C. H. Gilchrist, Georg Krüger. This Department will receive entries in the following subjects: Section I. Piano, Violin, Solo Singing. Section II. Instruments not included in Section I. Section III. Concerted Music: includes bands, orchestras, ensemble music, such as instrumental quartets, trios, etc.; also choral singing, choirs and glee clubs. Section IV. Original Composition, vocal or instrumental. Entrants in this Department will be required to attend and perform at the specified time and to conform to all rules and regulations made by the Committee in charge. All entries must be sent in on or before May 1. Entrants will then be informed by postal of time and place of exhibition. From those most proficient will be formed a program to be known as the "Exposition Concert," which will be given during Exposition week on a date yet to be selected. Exposition medals and special awards will be made to those deemed worthy.

The Pacific Musical Society gave its regular meeting at the St. Francis Hotel on Wednesday morning, April 22d, when the following program was ably presented and heartily enjoyed by a large audience of members: Piano Duo—Andante and variations, op. 46 (Schumann); Miss Adele Davis, Miss Eva Deutsch; Songs—Murmuring Zephyr (Jensen), Jeunes Fillettes, Le Coeur de na Mie (18th Century Bergerettes (arranged by Weckerlin), Si j'avais vos ailes (Messager), Mrs. Richard Rees, Miss Beatrice Becker at the piano; Sonata, op. 8, for piano and Violin (Grieg), Mrs. L. Desenberg, Mr. Otto Rauhut;

Songs—Prologue from Pagliacci (Leoncavallo), Les Yeux (Your Eyes) (Tours), God, My Father (Dubois), Ich liebe dich (Schultz), Mr. Robert McLure, Miss Stella Howell at the piano; There will not be a program on Wednesday morning, May 13th, but members will have the privilege of the concert to be given by the Flonzaley Quartet on Sunday afternoon, May 10th, at Scottish Rite Hall.

Sol. Siebenhauer, treasurer of the Orpheum, will leave on a three months' trip to Europe this week. Mr. Siebenhauer is one of the busiest officials connected with the Orpheum organization and his duties are so strenuous that an occasional rest is imperative. Mr. Siebenhauer will no doubt find a European trip the finest mode of recreation and recuperation.

A number of musical friends spent an evening at Mrs. Waldeck Biers' studio in Berkeley in honor of that well known singer's birthday recently. An exceptionally delightful impromptu program was arranged, which was opened by Miss May Bandin and Cora J. Ramden with a dramatic reading. Miss Elizabeth Simpson accompanied Mrs. Waldeck Biers who sang songs by Brahms, Kierulf, Schumann, Gounod and Clark. Miss Simpson contributed a few compositions by Chopin and a work by Brahms very musically.

The San Francisco Musical Club gave its first May meeting last Thursday morning, May 7th. The program was devoted to Strauss, Brahms and Liszt. The club hostess was Mrs. J. W. Treadwell. The participating members included: Mrs. H. M. Lee, Mrs. Edward W. Licktenberg, Miss Ingeborg Peterson, Miss Adeline M. Wellendorf and Miss Elsie M. Young, assisted by Miss Mary Pasmore. The second meeting will take place on Thursday morning, May 21st, when the program will be devoted to Italian composers. The club hostess will be Mrs. Harry Mortenson. The participating members will include: Miss Frances Buckland, Miss Eveleth Brooks, Mrs. E. E. Bruner, Miss Marion de Guerre, Mrs. Lawrence Rath, Mrs. E. N. Short and Mrs. Robert T. Whitcomb, assisted by Hother Wismer.

Mrs. Olive Timmons, mezzo soprano, who went to Europe to complete her musical education some time ago, returned recently and has opened a studio in Berkeley. Mrs. Timmons, who, prior to her departure for Europe, was well known in this city, studied with the distinguished Berlin pedagogue, Mme. Schoen-Rene, and before returning to the United States she sang in grand opera. She also appeared in a number of private recitals. Since her return Mrs. Timmons took part in a benefit performance for the Girls' Welfare Home which took place at the Savoy Theatre on Friday afternoon and evening, May 8th. She made an excellent impression on this occasion.

THOMAS EGAN TO BE HEAD AGAIN.

The second concert which Thomas Egan, the noted Irish tenor, will give in this city at the Cort Theatre Sunday afternoon, May 24, will undoubtedly attract not only most of those who heard him here two weeks ago, but also a large number of others to whom Egan was then, perhaps, not very well known. Since his first appearance here, and the highly appreciative criticisms which have been published, Egan's worth as a singer has come to be properly recognized by local music lovers. For his second program a number of songs will be given in which he has not before been heard on the Pacific Coast. While a specialty will be made of Irish ballads and Gaelic songs, a sufficient number of operatic arias will be included to demonstrate his great versatility. The event should prove a highly interesting one. Among the songs Egan will give are, "Oh, Breathe Not His Name" (commemorative of Robert Emmett), "The Low-Back Car," "O'Donnell Abooi," "Le Fainne Geal An Lae" (sung in Gaelic), "A Ballyhure Ballad," and "Eileen Alanna."

THE KEMBLE-DEININGER CONCERT.

Miss Margaret Kemble, interpretative reader, and Miss Esther Deininger, concert pianist, graduate of the Munich Royal Conservatory of Music, will give a concert at Hotel St. Francis next Tuesday evening, May 19th, which will prove of great interest to anyone fond of the best in music. This will be Miss Deininger's first public appearance in San Francisco since her return from Europe, and she has developed into such a brilliant young artist that it is very safe for us to recommend her to the good graces of our readers. They will find her pianistic art sufficiently well advanced to be well worth the attendance. Miss Deininger will play the first movement of the D minor Concerto by Rubinstein, a group of three delightful Chopin compositions, the well known Brahms Rhapsodie, Op. 79, No. 2, and Liszt's Waldesrauschen. Miss Kemble, who has gained an enviable reputation as an interpretative reader in California, will present scenes from the opera, "Der Ferne Klang," by Schreker, which will be accompanied on the piano by Miss Deininger, who will illustrate the orchestral score of this fine modern work. Tickets will be \$1, and can be had at the usual places, or at the Hotel on the evening of the concert. The event will prove one of the most artistic and interesting of the season.

MUSIC TEACHERS' ASSOCIATION CONCERT.

The San Francisco Music Teachers' Association gave a concert at the residence of its President John C. Manning, 2550 Jackson Street, on Thursday evening, May 7th, which was exclusively devoted to the compositions of Abbie Gerrish Jones. The soloists on this occasion were: Miss Helen Colburn Heath, soprano, Miss Aileen Buckley, contralto, Harvey W. Orr, tenor, and Mrs. E. E. Young pianist. Miss Heath again covered herself with glory with her splendid voice and her decidedly artistic expression. Miss Buckley has a very pleasing voice and her otherwise able interpretations prove that she possesses the necessary qualifications to become an efficient artist in the course of her studies. Harvey Orr has a delightful tenor voice which Mackenzie Gordon predicts big things for. Mrs. Young played a group of four of Mrs. Jones' piano compositions very successfully. She is an excellent artist and her taste in phrasing is quite refined. The complete program was as follows: (a) What Shall I Sing to Thee? words, A. G. J., (b) Voice of the Violin, words, Florence Richmond, Harvey W. Orr; (a) Somebody's Dear Eyes, words, Caroline Thornton, (b) A Song of May, words, A. G. J., (c) The Hepatica and the Bee, words, A. G. J., Helen Colburn Heath; Piano: (a) Prelude, (b) Nocturne, (c) Indian Legend, (d) Scherzo, Mrs. Edward E. Young; (a) Barcarolle, words, A. G. J., (b) Fiddle—Come Sing Me a Song, words, A. G. J., (c) Top o' the Morning Peggy, words, A. G. J., Harvey W. Orr; (a) The Water Sprite, words, A. G. J., (b) The Meadow Lark, words, A. G. J., Miss Heath; Song Cycle—"Childhood"—taken from "A Child's Garden of Verses," by Robert Louis Stevenson, Miss Helen Colburn Heath, Miss Aileen Buckley, Mr. Harvey W. Orr, Mr. Jack Hillman.

BLANCHE BATES AT THE ORPHEUM.

The Orpheum programme for next week will be of surpassing excellence and will contain seven new acts. Blanche Bates, whose engagement is limited to one week only, will head the new bill. Her appearance in vaudeville takes precedence among the recent theatrical activities because of the fact that Miss Bates is being presented by Charles Frohman and is appearing in a playlet entitled "Half an Hour," by Sir James Barrie, undoubtedly the most eminent dramatist to today. Most glowing reports come from the theatres of the Orpheum Circuit in which Miss Bates has already appeared, and she is credited by the critics who have reviewed her performance with possessing a play of exceptional merit and of having registered one of the greatest hits ever known in vaudeville. Miss Bates' return to this city is in the nature of a homecoming, for San Francisco was the scene of her amateur days and her first professional engagement.

Lillian Shaw, the most celebrated and successful of America's vocal dialect comedienne, will present an entertainment of which she is the originator. Her dialect ballads of the Italian-American have become vaudeville classics. She begins with a Hebrew character portrayal and song which she follows with a ditty dealing with the woes and worries of a young mother. Another song in which she scores heavily is in the Italian dialect and called "I Gotta de Rock." Henriette de Serris and her company of fifteen selected professional models will be seen in living reproductions of famous works of art.

Horace Wright and Rene Dietrich will be heard in a happy combination of operatic and popular melodies. Mr. Wright is the possessor of a pure tenor voice while Miss Dietrich is a soprano of considerable range, volume

and culture. Both artists have recently returned from abroad where they established themselves as immense favorites in the European music halls. The Berrens will furnish a musical novelty. Theirs is a splendid, attractive act, and the surprises introduced in it add to its novelty. Their violin and piano playing is exceedingly fine. Charles Nevins and Ada Gordon will appear in their laughable skit, "The Typewriter and the Type." Powers Brothers will convince the audience that they are two of the strongest men in existence. In addition to their muscular prowess they have the art of posing reduced to a science.

There will be only one holdover—Odiva, "The Water Queen," and her School of trained Sea Lions.

MRS. DORIS SCHNABEL-LOWELL'S CONCERT.

Mrs. Doris Schnabel-Lowell, dramatic soprano, pupil of Howard E. Pratt, assisted by Thomas F. Freeman, pianist, gave an Evening of Song at her teacher's studio in Oakland on Wednesday evening, May 8th. Mrs. Lowell made an excellent impression by reason of her vigorous and resonant voice and her intelligent interpretations. She exhibited the poise and the musical understanding of a professional recitalist. Her program was memorized from beginning to end and in the main was presented without an error. Mr. Freeman is a newcomer from Indianapolis and proved to be a very fine type of musician, a composer of unusual faculties and a welcome addition to the Bay Cities' musical colony. The program rendered on this occasion was as follows:

The Nightingale (Whelpley), The Silver Ring (Chaminade), The Great Unknown (D'Hardelot), The Danza (Chadwick), Mrs. Lowell; Impromptu (F sharp major) (Chopin), Rondo (E flat major) (Freeman), Caprice (E major) (Paganini-Schumann), Mr. Freeman; Vissi d'Arte (La Tosca) (Puccini), Am Meer (Schubert), Margaret at the Spinning Wheel (Schubert), O Sleep Why dost Thou Leave Me (Handel), Mrs. Lowell; Novelette (B minor) (Schumann), Erl King (Schubert-Liszt), Mr. Freeman; Dich theure Halle (Tannhäuser) (Wagner). Mr. Pratt has several more exceedingly capable students who will give recitals in the near future.

GEORGES MASCAL CONCERT.

Georges Mascal, the distinguished baritone of the Chicago Grand Opera Company, and formerly of the Metropolitan Opera Company of New York and also of the Paris Grand Opera Company which played here some time ago, will appear in an operatic concert at the St. Francis Hotel Colonial Ballroom on Monday evening, May 25th. Mr. Mascal is so well known here as an exquisite artist and the possessor of an ideal baritone voice that it is hardly necessary here to go into details as to his accomplishments. Suffice it to say that he is one of the very best baritones we have ever heard in this city and that any concert in which he takes part is well worth attending. Mr. Mascal will be assisted on this occasion by Miss Lillian Remillard, soprano, a young San Francisco vocalist who recently gave a concert in this city with brilliant success. She possesses a ringing soprano voice and sings with vim and intensity of expression. Gyula Ormay, one of our most efficient and brilliant resident pianists and accompanists, will also take part in this event which promises to be one of the most successful of the entire musical season. Particulars about the program will appear in the next issue of this paper. The price of admission will be \$1.50, and tickets will be on sale at Sherman, Clay & Co.'s in San Francisco and Oakland and at the St. Francis Hotel News Stand next Monday morning.

CORT THEATRE.

"The Passing Show of 1913," which has scored a hit at the Cort Theatre, opens the second week of its engagement tomorrow night. Never in the history of any entertainment sent on tour from the New York Winter Garden, its original home, has any production been so lavishly mounted, both as to scenic embellishment and costuming. Since the opening night a series of capacity audiences have greeted the unusually brilliant company of singers, dancers and comedians assembled by the Messrs. Shubert for their latest bid for favor. Their travesties and burlesques on popular plays, current and past, find skillful interpretation in the hands of a host of America's fun producers. Conroy and Le Maire, who figure extensively in the fun-making, are two clever burnt cork artists who have stirred innumerable audiences into gales of laughter. Others in the big cast of 125 who are destined to become local favorites are Elizabeth Goodall, with her battery of comic nonsense; Whiting and Burt, a pair of clever Californians who specialize on popular songs; Mazie King, the famous toe dancer; Charles and Mollie King, clever singers and dancers as well as travesty artists supreme; Teddy Wing, Artie Mehlinger, one of San Francisco's own favorites, Louise Pates, Laura Hamilton, Henry Norman, Ernest Hare and George Ford.

SHORT ITEMS OF INTEREST.

The eighth meeting of the Douillet Club took place at the Douillet Conservatory of Music on Sunday afternoon, May 10th. The program was devoted to American composers and was excellently rendered. The following compositions were interpreted: Until You Come (Metcalf), Miss Helen Vollmar; (a) What a Sea Shell Told, (b) In an Ocean Cave (Cator), Mr. Thomas Vincent Cator; Lecture on American Composers, Mr. George Faulkner; Clorinda Sings (Thomas Vincent Cator), Miss Hulda Rienecker; The Ride of Godiva (Thomas Vincent Cator), Mr. Thomas Vincent Cator; Cantata—The Nightingale and the Rose (Henry Hadley), Soprano Soli—Miss Eunice Gilman; 1st Soprano, Miss Hulda Rienecker, 2d Soprano, Miss Lorine Pfarrer, 1st Alto, Miss Nellie Stone, 2d Alto, Miss Clarita Welch.

Pupils of Alma Schmidt-Kennedy will give a piano recital at Century Club Hall, Berkeley, this Saturday afternoon, May 16th.

The program will be as follows: Norwegian Bridal Procession (Grieg), Miss Ruth Sorrick; (a) Vogel als Prophet (Schumann), (b) Liebestraum (Liszt), Miss Irene Ray; (a) Etude A flat major (Chopin), (b) Humoresque (Grieg), Miss Irma Auerbach; (a) La fille aux cheveux de lin (Debussy), (b) Kreisleriana No. 1 (Schumann), (c) Intermezzo E flat major (Brahms), (d) Etude F major (Chopin), Miss Constance Hart; (a) Impromptu E flat major (Schubert), (b) Etude D flat major (Liszt), Miss Ruth Julien; Novelette No. 2 (Schumann), Miss Vie Brown; (a) Sarabande (Rameau-MacDowell), (b) Elfen Tanz (Popper-Kündlinger), Miss Helen Saylor.

George W. Armstrong, Jr., President of the Baldwin Piano Co., spent a week in San Francisco recently as part of a Pacific Coast trip. Mrs. Armstrong spends six months of every year in California and she chooses for her Western residence the Southern part of the State during the six winter months, so-called. Mr. Armstrong will spend a month in California this time and at the expiration of this month he will return to the factory in Cincinnati. Mr. Armstrong's trip was rather one of pleasure than business, although he took advantage of the opportunity to visit the San Francisco branch of the Baldwin firm. He expressed himself delighted with the Pacific Coast stores of the Baldwin Piano Co. and is greatly satisfied with the general business outlook of this part of the country. Mr. Armstrong recently inaugurated a step in advance regarding the relations of capital and labor by cutting the working day of his factory employees to nine hours without reducing their pay. Mr. Armstrong will return in time to attend the Cincinnati May Festival in which event he takes an exceptionally great interest and is active in the capacity of patron.

Mr. Thompson, manager of the San Francisco store of the Baldwin Co., returned from a two weeks' stay in the Northwest looking after the interests of the firm in that territory. Mr. Thompson declares conditions to be exceedingly satisfactory in that territory, and, while business is not exactly booming, it is normal, and upon a sound basis. Mr. Thompson declares the outlook to be decidedly encouraging.

Hugo Mansfeldt, the distinguished piano pedagogue and virtuoso, will give a piano recital at the residence of Miss Stella Howell, 3000 Harper Street, Berkeley, on Wednesday evening, May 20th. The event is strictly invitational and the program will include compositions by Mozart, Beethoven, Schumann, Chopin and Liszt.

A recital by Miss Jane Oliver, a Krüger pupil, was the attraction last Friday evening, May 15th, at the Fairmont Hotel. Miss Oliver came from Tacoma, Wash., to pursue her studies here, and selected Mr. Krüger as her instructor. Her program was well selected, and Miss Oliver has a decidedly artistic nature and ability as a pianist. She was assisted by Miss Emelie Lan cel, a Cogswell pupil, and gifted with a splendid contralto, which she uses with fine discretion and musicianship. Miss Audrey Beer, a well-known young pianist, acted as accompanist on this occasion. The program follows: Caprice Brilliant, Op. 22 (Mendelssohn), orchestral part on second piano, Sonnet d'Amour (Thome), Captive (Lale), Elegie (Massenet); Nocturne Op. 55, Valse G flat, Etude Op. 10 No. 3, Etude Op. 25 No. 9 (Chopin); Der Wanderer (Schubert), I Sometimes Think, from Persian Garden (Liza Lehmann), Le Parlate d'amer (aria) (Gounod), Un peu coquette (Schütt), Jeu des Ondes, Mazurka (Leschitzky); Danse Macabre (Poeme Symphonique for two pianos (Saint-Saens)).

Frank Carroll Giffen, the well known and very successful vocal teacher and tenor, has recently moved back into his former studio at 997 Chestnut Street, corner of Hyde. This exceedingly charming residence is occasionally the scene of very interesting musical events, one of the latest being a song recital by Mrs. Frances Carolan for the students of Mr. Giffen's class. Mrs. Carolan is now studying with Mr. Giffen, and recently returned from Paris where she studied under the distinguished teacher, Criticos, whose pupil, Mme. Ger-ville Reache, has attained such a prominent position in the musical world. On this recent occasion Mr. Carolan sang an aria from Louise and also from La Tosca, songs by Massenet and an old Italian Flower Song. Sanchos Orchestra played the accompaniments. Mrs. Carolan possesses an excellent voice and is endowed with more than usual artistic temperament.

Robert D. McLure, baritone, assisted by Miss Stella Howell, pianist, gave two vocal recitals under the auspices of the Larkspur Women's Improvement Club in the pretty Town Hall of that thriving town. The first took place on Friday evening, May 8th, and the second this Friday evening, May 15th. The programs were as follows: May 8.—Aria from the Oratorio, Elijah, Lord God of Abraham (Mendelssohn); (a) The Heart's Springtime (Wicke), (b) Border Ballad (Cowen), (c) A Banjo Song (Homer); (a) Still wie die Nacht (Bohm), (b) Es blüht der Thau (Rubinstein), (c) Ich liebe dich (Schultz); (a) At Parting (Rogers), (b) Beyond the Sunset (Tours), (c) Drink to me only with thine Eyes (Old English), (d) Mother o' Mine (Tours); Toreador Song from the opera Carmen (Bizet).

May 15.—Aria from the Oratorio, The Seven Last Words, "God My Father" (Dubois); (a) Light (Bauer), (b) Corisande (Sanderson), (c) My Dreams (Tosti); (a) Gray Days (Johnson), (b) You and Love (D'Hardelot), (c) The Postillion (Molloy); Cavatina from the opera Faust, Dio Possente (Gounod); (a) On the Road to Mandalay (Speaks), (b) Dearest (Max), (c) Invictus (Huhn).

Miss Elsie Sherman, one of San Francisco's most efficient and serious artists, returned from Honolulu last week where she spent some time visiting friends. Miss Sherman appeared at several private social musical affairs and made an excellent impression. She is an exceedingly talented violinist, and never fails to appeal to people thoroughly versed in the art of interpretation.



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The Music Section of the Girls' Club gave a delightful musical program at the Auditorium, 362 Capp Street, Friday evening, May 8th. This club is one of the girls' settlement organizations in this city and is under the able direction of Miss Ray Wolfsohn. The club has a choral section and two orchestras. The former is under the direction of Wallace A. Sabin and the latter under Hother Wismer and August Wiebalk. The program rendered on this occasion was as follows: Allegro, Opus 8, No. 2 (Pleyel), Junior Orchestra, August Wiebalk, Conductor; Songs—(a) The Parting (Dvorak), (b) Sad of Heart (Dvorak), (c) Lullaby (Pache), String accompaniment by Senior Orchestra; (d) Girls' Club Round, Music by Francis Murphy, words by Wallace Sabin, Girls' Club Choral, Wallace Sabin Conductor, Miss Oliver Edmonds Turner at the piano; Symphony No. 1, E flat major (Haydn), Senior Orchestra, Hother Wismer, Conductor; Piano Solo, Etude, E major (Chopin), Herbert Lohse; Stradella Overture (Flotow), Senior Orchestra.

The concert given by Miss Carolyn Augusta Nash and Mr. Ralph Duncan Wetmore on Saturday afternoon, May 9th, at the Hotel Yorke, for the benefit of the Building Fund of the First Congregational Church, was attended by a large and discriminating audience. The first number was the Sonata for Piano and Violin in G by Michele Esposito, leader of the Dublin Symphony Orchestra, which these artists introduced in San Francisco recently. It is a delightful work which charms by its graceful outline and fresh, spontaneous melodies. Mr. Wetmore, accompanied by Miss Nash, gave the Brahms Violin Concerto with the exacting cadenza by his teacher, Joachim, who often declared that Mr. Wetmore was exceptionally gifted as an interpreter of Brahms. His playing of the Concerto was enthusiastically received and Mr. Wetmore responded with Wieniawsky's Scherzo—Tarantelle. Miss Nash and Mr. Wetmore, with Mr. Sigismondo Martinez at the piano, gave two Violin Duos, Tarantella (Hofmann), a novelty here, and Navarra (Sarasate), which were warmly applauded. The encore was Hubay's Zephyr.

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Unusual Interest Aroused Among Music Lovers by the Flonzaley Quartet Through Its Introduction of a Modern Chamber Music Work—Opinions About the Work Are Many and Varied—The Following is the Editor's Personal Opinion.

By ALFRED METZGER

The musical season of 1913-14 could not have been closed more appropriately by Will L. Greenbaum than with the engagement of the Flonzaley Quartet. When you are obliged to visit practically every musical event in this community, you naturally become surfeited with music, and often it requires more than ordinary fortitude and endurance to remain seated during the course of a concert program. But in the case of the Flonzaley Quartet the atmosphere becomes so refreshing and stimulating that you listen with pleasure to the classics, especially if you are familiar with their beauties, and if you are fond of traditional conceptions of interpretative individualism and phrasing according to plastic ideas. Only through familiarity can you become sufficiently fond of chamber music to actually enjoy it and understand it. And if you have assimilated an accurate knowledge of the beauties of chamber music it

gins to wag from side to side. You become confused and do not know what is going to hit you next. We are, of course, speaking metaphorically. And then, when your mind is in a whirl and you are convinced that the next "ducking" into the shower-bath of contrapuntal brain storms will cause a sympathetic judge to appoint a guardian for you, a few bars of entrancingly beautiful strains of exquisite harmonic beauty save you in the nick of time. And just as you begin to revel in the beauty of harmonic chords of organ-like sweetness, the bows of the string-instruments begin to near the bridge until a nerve-racking, scraping sound causes your teeth to grit in sheer desperation. Then, as you are about to give up hope that your ear drums will ever assume natural tension, a jump from the lowest G to the highest harmonic, with fringes at the edges, causes you to keep from laughing outright at the audacity of the composer. And this change from the most unheard of cacophony and theoretical offenses against musical laws to the most entrancing strains of euphonious harmony continue practically throughout the work, until the end, which is as serenely beautiful in melody and ensemble effects as the beginning is ugly and repulsive. Fifty or fifty-five minutes of such strain is enough to influence a sensitive musical person as if he had undergone a Hamam bath, and, as far as we are concerned, we consider life altogether too short to still further abbreviate it with such harrowing experiences.

League, that San Francisco folk shall have music whether they have money or not, coming triumphantly into bloom. The sixty-five musicians have had the advantage for some time past of a clean-cut training under Conductor Herman Perlet, whose baton last night brought out some splendid effects, while the men, who felt the quiet, resourceful knowledge of their leader, responded with a warmth and cordiality pleasant to see. Probably many of that audience were musically imperfect, not having had opportunities for technical training, which condition was so much the better for the power of good music. For that programme was composed only of the best, without suggestion of the "popular." And that it was not "over the heads" of the close, constant attention and the vigorous, enthusiastic applause following each number.

The manner of presentation was so close to being flawless that criticism would be carping. The "Mignon"



GEORGES MASCAL

The Distinguished French Baritone Who Will Appear at the St. Francis Hotel Next Thursday Evening

If any of our local chamber music quartets want to introduce a real comedy into their next season's repertoire let them put this Schoenberg Quartet on their list. The Flonzaleys rehearsed it a hundred times, and still it sounds funny. We wonder how it would sound from a quartet that could only rehearse it once or twice. A good deal of this so-called modern school or "pewturst" music is the outcome of a desire to be original, and this desire is surely fulfilled in the Schoenberg Quartet. It seems to us that some of our composers are willing to break any musical law and write whatever comes into their heads. Some of this music sounds very much like a book would read that had the verbs placed before the nouns. It is a well known fact that the critics abused Wagner fearfully because he dared to create innovations, and now, since Wagner came out victor in this battle, our modern composers do not seem to care a rap for criticism, and have adopted the other extreme of writing anything they please, no matter how bad it sounds—the worse the better. We have said so frequently, and we do not tire of repeating it again and again, that melody, and its proper plastic presentation, is the essence of music to us. The intricate and puzzling jugglery with intervals and discords, without regard to continuity of thought or ideas, has never appealed to us. Consequently, we do not like the Schoenberg Quartet, for it is too much physical exertion to listen to the few beautiful strains of this work. Inasmuch as your mind is tossed hither and thither with the most revolting contortions of the laws of theory and harmony.



THOMAS EGAN

Eminent Irish Tenor Who Will Give His Second Concert at the Cort Theatre Tomorrow (Sunday) Afternoon

will be easier for you to appreciate the value of new works which may be introduced upon a first hearing. It has become a well known stereotyped phrase, when new works are presented, to say that "You can not form a judgment from a first hearing." And yet the success of an opera or any other musical composition depends today largely upon the first hearing. It is true, certain compositions reveal new beauties the oftener one listens to them, but any work that repels you from the start, that does not seem to retain your interest from the beginning, rarely, if ever, attracts you sufficiently to gain your fondness. It is the same with a book. If a work of fiction does not please you upon a first reading, you rarely desire to read such a work a second time. We except here, of course, works of a scientific or philosophic nature which demand deep study in order to comprehend their purpose. Now, it is our personal opinion, which opinion may be worth something or not according to the point of view, that music that intends or pretends to be philosophical or scientific is of not sufficient interest to deserve permanency. For unless music is emotional, sympathetic, inspirational, beautiful in melodic conceptions or expressive

* * *

When the Flonzaley Quartet began to play the opening strains of the Beethoven Quartet in G major, Op. 18, No. 2, we leaned back in our chair with a sigh of relief. It affected us like an oasis in the desert would affect a weary wanderer, and this fact in itself proved that the preceding composition did not contain the essential elements of beauty that should make music an enjoyable and delightful art. We were glad to see that these three Flonzaley Quartet concerts were so well attended. It would be too much to expect to see them crowded, but the large audiences that assembled at every concert caused us to rejoice. As long as San Francisco can summon up sufficient music loving people to bring out such audiences as attended the Flonzaley Quartet concerts, there is still room for hope that the city is musical in certain respects. For to every person who can be attracted to a chamber music concert, there are five that will go to any other concert and ten or twenty that can be induced to attend opera. While this may not be as fine a showing as it might be, there is always the eventual growth of population and interest. And so we trust that the next musical season will double our concert-going population.

overture was given with all its colorful quality; the Bach "Airs" for strings alone held all the virtues of ecclesiastical dignity and had a pronounced effectiveness for those susceptible to religious influence. Perlet guided his men blithely through the Massenet "Scenes in Naples" and made them play with reserve and feeling in the Haydn "Second Symphony." A critical audience would have been pleased with the work of Mrs. Irene Kelly Williams, who sang the waltz aria from Gounod's "Romeo and Juliet." Her voice is extremely pleasing and has a cultivation of the best sort. She sang with resonance and ease, giving clearly and flexibly the high notes and produced a charming smoothness in the legato passages.

A new soloist of the flute also found great favor. He was G. Rovelli, late of the Conservatory in Rome, and a player who uses his instrument with skill and fluency. He offered the "Sixth Concerto" by J. Denerssenan, a work written especially for the florid possibilities of the flute. It was well done and commanded an uproar of approval, which Rovelli quite deserved.—S. F. Chronicle, May 15.

PASMORE CONSERVATORY CONCERTS.

The Pasmore Conservatory, H. B. Pasmore, director, gave two pupils' recitals at Native Sons' Hall, on Sunday afternoon, May 10th, and Tuesday evening, May 12th. The editor of the Musical Review attended the second recital and has prepared a detailed review of the same which will appear in the next issue of this paper, together with the program of the first recital.

The pupils of Mrs. A. F. Bridge will give a matinee musicale at the Hotel St. Francis next Wednesday afternoon, May 27th. The program has been carefully selected and the students who will participate have progressed sufficiently to give a very artistic musical event.

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of sentiments, it is not music in the real sense—and as philosophy and science deal exclusively with facts instead of fancies, music does not come within their borderlines. And music that pretends to be of such a matter-of-fact nature does not appeal to the writer of these lines.

* * *

There is much, if not most, of the Schoenberg Quartet constructed exclusively upon the musico-scientific principle. The very beginning of the work, with its discords, unusual "jumps" and theoretical acrobatics makes you dizzy. It affects you at times as if someone had hit you on the point of the chin and your head be-



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THE SAN FRANCISCO MUSIC DEALERS' ASSOCIATION THANKS MUSICAL REVIEW.

Organization Representing All Music Houses of This City Acknowledges Officially the Influence the Paper Wields in Musical Circles, and Expresses Appreciation of the Paper's Attitude in the Matter of Paying Commissions to Non-Employees.

The following communications are of particular importance to this paper as they show the attitude of the representative members of the music trade toward the Pacific Coast Musical Review. It is so seldom that the work of this paper is freely acknowledged, that when such an occasion arises we can not help rejoicing, for it gives us new energy, new ambition and new life, when obstacles and reverses almost tempt us to become discouraged. Communications like the following make up for a great many disappointments, and we give them such prominence in this paper, because we know that we have many friends among the members of the musical profession who like to see this paper succeed, and who rejoice with us in the realization that among those of our well-wishers who like to see the paper prosper are influential business men who do not make up their minds lightly, but who put behind the weight of their opinions a judgment based upon experience. And so we reprint with a grateful heart, the following two communications from the pen of George R. Hughes, acting secretary of the San Francisco Music Dealers' Association:

San Francisco, May 13, 1914.

Dear Mr. Metzger:—

It gives me very much pleasure to hand you herewith a copy of a Resolution which was adopted at a meeting of the Music Dealers' Association held at Tait's Restaurant on Tuesday. In the discussion of this matter there was much enthusiasm over your action and great appreciation was expressed. With kind regards,

Sincerely yours,

GEO. R. HUGHES.

The following resolution was passed by the Music Dealers' Association of San Francisco at its meeting on Tuesday, April 21st:

WHEREAS, at a meeting of the Music Dealers' Association of San Francisco, held at Tait's Restaurant, on April 21, 1914, it was unanimously agreed by the representatives of the various Houses present, that from and after that date no commission to teachers or others be paid on the sale of Pianos, Talking Machines or other musical merchandise, and

WHEREAS, it was deemed expedient that proper publicity of said Resolution be made, and

WHEREAS, the "Pacific Coast Musical Review," published by Alfred Metzger in the interest of things musical, has, in the welfare of the Music Trade, prepared and published a lengthy editorial under the title, "The Chamber of Commerce Advises Abolishment of Commissions," which editorial has been of great assistance to the Association and the members thereof, now, therefore,

BE IT RESOLVED, that the Music Dealers' Association of San Francisco herewith tenders to Alfred Metzger, Editor of the "Pacific Coast Musical Review," its sincere thanks for the able and diplomatic manner in which he has presented to the public, and to musicians particularly, the true condition of affairs touching upon the payment of commissions to teachers and musicians and the

necessity for the abolishment of a practice which has long been an evil and a menace to the Trade, and

BE IT FURTHER RESOLVED, that a copy of this Resolution be mailed to said Alfred Metzger.

GEO. R. HUGHES,
Acting Secretary.

RECOGNITION OF LOCAL TEACHERS.

Maud Fay, the distinguished San Francisco prima donna soprano, is now coming to the front in the American musical and daily papers. No doubt her contract with the Chicago Grand Opera Company and also the Metropolitan Opera Company is being utilized to get Miss Fay groomed for an American concert tour. We remember very well when this decidedly gifted and handsome young woman sang delightfully in San Francisco under the direction of Mme. Anna von Meyer-inck. At that time we used to print encouraging reports of Miss Fay's excellent work. This is one of the cases where our interest in pupils' recitals was based upon good grounds. There are other cases which we shall mention at the proper time. In looking over the articles in the San Francisco Bulletin and Examiner we find that the name of Maud Fay's San Francisco teacher is being mentioned, and we wish to congratulate these papers on their fairness in this matter. Now, if the Chronicle can be prevailed upon to occasionally mention the name of a San Francisco teacher who prepared competent students for European training, why the local teacher will gradually come into his own. We knew that a persistent campaign in behalf of the local teacher would eventually bring gratifying results, and we are glad to see the first fruits so strikingly presented. This paper will continue to fight for the recognition of the local teacher. In the meantime, it is interesting to note that all of these artists now becoming famous who received their first incentive and their encouragement at a time when it was very welcome, are spending hundreds, and in some cases thousands of dollars in Eastern musical journals, and the "little" Musical Review in San Francisco is not even remembered. Still we continue to fight for the cause of the local teacher and the local artist, even though the former discontinue their advertisements occasionally, because of pique, and put them in other papers, and even though the latter forget the paper when their ambitions are becoming realized. It is part of the game and we play it to the limit.

MUSIC IN THE PUBLIC SCHOOLS.

The Pacific Coast Musical Review has lately been much interested in music in the public schools of San Francisco and Oakland. Our good friend, William J. McCoy, is quite enthusiastic about the work achieved by the leaders of the musical movement in the Oakland schools, and Alfred Roncovieri, superintendent of public schools in San Francisco, has told us much about the progress made in music at the San Francisco schools. We have heard splendid reports about the recent hour of music given at the McKinley Grammar School, where Miss Gallagher directed a pupils' chorus and proved to be an exceptionally competent musical instructor. In Oakland, the combined music clubs and orchestras of the High Schools gave a Spring Festival at Idora Park on Friday, April 17th, which proved to be an exceptionally brilliant event. Glenn H. Woods is the superintendent of music at the Oakland schools and he surely has done wonders during the past year. We also have at hand a prospectus of the music to be practiced at the Summer School of the University of California, kindly presented to us by Mrs. Sweesey, and this prospectus is so full of interesting information that we shall speak of it at length next week. This music in the public schools is becoming such an important factor of our community life that we have decided to devote a special department to it in this paper next season. Mrs. Sweesey has promised to supply us with information of the University Summer Session.

The commencement concert of Mills College took place at Lisser Hall on the campus of the college on Monday evening, May 11th. A number of pupils of the members of the faculty distinguished themselves, especially successful being those of Eudard Faber Schneider and Mrs. M. E. Blanchard. The musical section of Mills College is especially efficient and the students never fail to obtain the correct ideas concerning the art of music and how it should be interpreted.

GEORGES MASCAL CONCERT AT ST. FRANCIS.

The Distinguished French Baritone, Assisted by Miss Lillian Remillard and Gyula Ormay, Will Present Operatic Program.

The concert to be given by Georges Mascal, assisted by Lillian Remillard and Gyula Ormay, at the St. Francis Hotel, next Monday evening, May 25th, promises to prove a brilliant success both from an artistic as well as financial standpoint. The program will contain works by Mozart, Saint-Saens, Thomas, Korbay, Ronald, Massenet, Verdi and Leoncavallo. It will be essentially an operatic program, giving the splendid baritone an opportunity to reveal himself at his best. It is hardly necessary for us to comment on Mr. Mascal's accomplishments in detail. He is so well known to the public of San Francisco, and his artistic efforts are so generally admired that all that is necessary to interest the real music lovers of this city in the forthcoming event is to just say that Georges Mascal is going to sing.

Among the solos to be sung by Mr. Mascal will be that beautiful Salome aria from Herodiade, which Mascal sang with such splendid finesse when a member of the Paris Grand Opera Company. Miss Remillard, who will be the assisting artist on this occasion, is the possessor of a very fine soprano voice of ringing timbre and exceptional sympathetic quality. She will sing a number of dainty solos as well as appear in duets with Mr. Mascal. Among the features of the program will be a duet from Hamlet, by Thomas, to be sung by Miss Remillard and Mr. Mascal. The artistic work of Gyula Ormay on the piano is sufficiently well known in this city to justify a prediction that this part of the program will be among the best and most enjoyable achievements of the evening's proceedings. Admission will be \$1.50, and tickets are now on sale at Sherman, Clay & Co. in San Francisco and Oakland and at the St. Francis Hotel News Stand.

THOMAS EGAN'S CONCERT TOMORROW.

The return engagement of Thomas Egan, the famous Irish tenor, who will be heard at the Cort Theater tomorrow (Sunday) afternoon, will undoubtedly be a musical event of note. Since Egan sang here three weeks ago lovers of music in San Francisco have realized the fact that he is one of the best Irish singers who ever visited this country, and the great success of his concert last Sunday at San Jose was undoubtedly in large measure due to the reputation which he established here. While Egan's singing naturally makes a particularly strong appeal to his fellow countrymen and women, his voice is of ample size for operatic purposes, and in the operatic arias included on his program he succeeds in obtaining striking dramatic climaxes. At tomorrow's concert he will give: "Oh, Breathe Not His Name" (Moore), "The Low-Back Car" (Lover), "O'Donnell Abo" (arr. by Moffat), "Le Fainne Geal An Lae" (sung in Gaelic), "A Ballyhury Ballad," "Eileen Alanna" (Thomas), "Bergere Legere" (arr. by Weckerlin), "O Paradiso" (Meyerbeer). Mme. Lillian Breton, a young soprano of exceptional talent, will appear with Egan at the concert. Mrs. Hughes, who has gained such an enviable reputation as a pianist during last season in this city, will be the accompanist.

MADAME MARION DOWSETT'S RECITAL.

Considerable interest is being manifested in the forthcoming concert of Mme. Marion F. Dowsett, mezzo soprano, the exceedingly talented young Hawaiian prima donna, which will take place at the St. Francis Ball to be as interesting as it will be varied. Mme. Dowsett is the possessor of an exceedingly pleasing voice which she uses with much taste. Her repertoire includes both songs and operatic arias, and, as it is very extensive, the program compiled from the same will prove to be as interesting as it will be varied. Mme. Dowsett has devoted much time and care to the preparation of this program, and it is certain that those who will attend the concert will find it very enjoyable. Mme. Dowsett will be assisted by two of San Francisco's most efficient and most successful musicians, namely Herbert Riley, cellist, and Gyula Ormay, pianist. Mr. Riley is well known to our music lovers by reason of his splendid solo work as well as his finished ensemble playing. Mr. Ormay is one of the most efficient pianists and accompanists in the West. Any concert given by three such distinguished artists ought to have the support of the musical public. The admission is \$1.50, and tickets are now on sale at Sherman, Clay & Co., the Wiley B. Allen Co., Kohler & Chase and at the St. Francis Hotel News Stand.

MARGARET BRADLEY'S OPERA-LECTURES.

The second of a series of opera lecture recitals given by Miss Margaret Bradley at the home of Mrs. Wm. E. Sharon, 263 Mountain Avenue, Piedmont, on Sunday afternoon, May 10th, proved another artistic triumph for all those who participated in this auspicious event. The subject of this opera lecture was Massenet's delightful opera, Herodiade, and Miss Bradley did the same full justice in both her able and intelligent dissertation concerning the story of the work as well as her artistic interpretations of certain instrumental passages and the accompaniments to the arias. The soloists were the same as at the first event which took place in Berkeley, including: Irene Kelly Williams, soprano, Ruth Waterman Anderson, contralto, Carl E. Anderson, tenor, and Chas. E. Lloyd, baritone. Every one of these soloists proved again to be the possessor of an excellent voice and also of experience in the refined and artistic modes of interpretation. The various solos were rendered in an exceedingly musically manner, bringing out the beauties of melodic themes in a manner that impressed the large audience forcibly and inspired it to frequent outbursts of applause. Miss Bradley is doing excellent work in behalf of education of the public's taste for good opera, and it is to be hoped that she may be able to continue these lectures next season.

GOOD MUSIC IN THIS YEAR'S "PARTHENEIA."

Annual Presentation by the Young Ladies of the University of California Arouses Great Interest and is Again Successful.

In view of the fact that the Pacific Coast Musical Review was not represented at this year's "Parthenia" at the University of California, we take pleasure in quoting from Redfern Mason's review which appeared in a recent edition of the San Francisco Examiner:

How sorrow awoke the woman in "Derdra" is the theme of this year's masque, presented by the girls of the University of California at the third Parthenia. The tale is told by the music as eloquently as in speech and acting and dance. And, because this is practically the first fruits of the labors of the musical department, it calls for serious notice on the part of all who look to the university to set the standard to the State at large in the art of tone. The music of "Derdra" is the result of the collaboration of Miss Ruth Esther Cornell and Professor Charles Louis Seeger. Miss Cornell is still in the student stage; but she has furnished many delightful ideas, and her work is so inextricably woven with that of Mr. Seeger that it is well nigh impossible to determine the points of juncture. Of course, the orchestration of the score is Mr. Seeger's own, and so likewise are innumerable contrapuntal and tonal subtleties.

So it rejoiced his heart when Miss Cornell introduced into the music spring bird-calls heard on the campus, and he points with a master's pride to the model harmonies for brass which she wrote for the angels. Because *Derdra* was the Celtic Helen, use is made of Celtic melodies. When the note of Faerie is demanded the little tune which the piper Jack Lusmore heard in the elfin fort of Knockgraftern is brought in; the Celtic atmosphere is shed by the lovely old tune, "Ben Erin i." Is the sprightliness and strong individuality of the Gaelic character glanced at, the composers run divisions on the fine old tune, full of racial sap, "In Praise of the Irish Language."

But the score is much more than musical archaeology. The themes are developed with an almost aggressive modernity. In the overture are blended together Debussyan murmurings for flute, the breezes speak in Aeolian whisperings for strings, and glissandos for harps; the Banshee's cry bespeaks the terror of death; the fairy tune of "Monday, Tuesday" tells of the land of illusion; the higher spiritualities are envisaged in grave sonorities for trombones. When the rays of the sun dance together there is heard semi-modal music, madrigalian in character, with many a turn of expression that brought to my mind the "ayres" of old Thomas Morley.

When Wildwood dances, she does so to Jack Lusmore's ingenuous little air; when night comes on the nocturnal spirits wail the notes of the keen; the atmosphere of romance is disengaged by an old troubadour air of Chatelain de Coucy, "Quant il Rossignol," which heralds the coming of Gloriana, queen of faerie, a figure borrowed from Spenser. There is quaintness in the playing of the "Irish Language" by two bassoons. The fairy music runs through many mutations; it borrows the rhythm of the bolero; there is Oriental suggestion of the sensuous; the passion of the bacchanale is invoked; themes are perverted after the manner of Liszt in the third movement of his "Faust" symphony; Schenbergian dissonances are introduced; there is a simultaneous crash of the whole semitonal gamut. It is in this way that the composers suggest the amorous perturbations of the flesh. This impressionist sketch will serve to show that the music of "Derdra" is a dignified and beautiful fabric.

THE NASH-WETMORE CONCERTS.

The last of a series of six concerts was given by Miss Carolyn Augusta Nash and Ralph Duncan Wetmore at the Colonial Ballroom of the St. Francis Hotel on Tuesday afternoon, April 28th. The program included Sonata for piano and violin, Op. 96 (Beethoven), Terzetto for two violins and viola by Dvorak, Concerto, Op. 55, for two violins (first time in San Francisco), by Hofmann, and a group of three violin solos, namely, Zephyrs (Hubay), Romanze from Hungarian Concerto (Joachim) and Scherzo-Tarantelle (Wieniawski). The last named solos were played by Mr. Wetmore with piano accompaniment by Miss Nash. The Hofmann Concerto was played by Miss Nash and Mr. Wetmore with S. Martinez at the piano. Rudolf Seiger played the viola part in the Dvorak Terzetto.

This concert was on a par with the excellence of the preceding events. Miss Nash and Mr. Wetmore are entitled to much credit for the splendid manner in which they brought these six chamber music concerts to a successful conclusion. The events were well attended and brought out the participants in a manner to reveal their unquestionably artistic tendencies and conscientiousness. The series given by Miss Nash and Mr. Wetmore were so successful that the two artists have been besieged with demands for another series next season, with the result that a new series has been decided upon to begin next September.

A glance at the following list of compositions presented by Miss Nash and Mr. Wetmore proves more than anything else the high character of these concerts: Septet, Op. 74, for Piano, Wind and Strings (Hummel), "Forellen" Quintet for Piano and Strings (Schubert), Violin Concerto, Op. 53 (Dvorak), Violin Concerto, Op. 77 (Brahms), Concerto, Op. 88, for Two Violins (Spohr), Concerto, Op. 9, for Two Violins (Zilcher), Concerto, Op. 55, for Two Violins (Hoffmann), Navarra, Op. 33, for Two Violins (Sarasate), Sonata for Piano and Violin in G minor (Wolf-Ferrari), Sonata for Piano and Violin in D minor (Brahms), Sonata for Piano and Violin in D minor (Schumann), Sonata for Piano and Violin in G (Esposito), Sonata for Piano and Violin in E minor (Mozart), Sonata for Piano and Violin, Op. 96 (Beethoven), "Kreutzer" Sonata for Piano and Violin (Beethoven), Terzetto for Two Violins and Viola (Dvorak), Piano Trio in E minor (Goldmark), Piano Trio in A minor (Tschalkowsky).

INTERESTING OBSERVATIONS ABOUT THE VOICE.

Well Known American Educator and Voice Builder Gives Her Ideas About the American Voice and the English Language.

By JENNIE CONNELL

The unpleasant quality of the American voice is proverbial. The nervous temperament that is so characteristically American has a great deal to do with the tense, strident tones that are so usual to our people. The rasping, nasal tone that is so common in many voices is due to catarrhal troubles. This is caused by our climate and its sudden changes of temperature. It is especially noticeable in the inhabitants of the middle and northern states.

Some little girls who were living in Paris in order to acquire the French language, were not allowed to play with children who spoke English. One day after their outing they announced with great glee to their mother that they had had such a beautiful time playing with some little girls whom they had met in the Park.

"No, Mamma!" said the children. "They didn't speak English at all. They spoke Auntie Lue's language."

Need I tell you that "Auntie Lue" was an American? It has been well said that in the defective voice the first consideration is the general health. The man or woman who wishes to cultivate his or her voice and make it soft, sweet and low must pay proper attention to diet, talking, clothing, exercise and rest. Have you ever tried to detect the difference in the tones of your own voice when you were feeling ill?

The voice is an excellent index of the state of both health and spirits. Perhaps the most essential factors



MISS JANE OLIVER
Clever Young Pianist, Pupil of Georg Kruger, Who Gave a Successful Recital Last Week

in the attainment of a beautiful voice are proper breathing and carriage. It isn't necessary to be affected in order to obtain purity of speech, but it is one of the greatest, and alas! unusual attractions of the well-bred man or woman.

Success in song or speech depends on the principles of tone production, how to breathe in freedom from the common vice of unsteadiness. Of course, we can get used to anything, but when we do hear a voice whose speech is of the low, full quality it is a positive rest.

In expression the picture should always be clear and shine out through all degrees of speech. Not only should the voice be trained for public speaking, but for the home and the sick-room and the pleasure it will give to those about us. Think of the effects of the drawing, whining, high-pitched voice in the sick-room or the home; notice what effect a well-modulated voice has in any public place. I would like to have some of the rasping, strident, nasal, badly articulated voices, that are constantly heard in the drawing-rooms, in the street and the shops, as well as testimony brought in from every source regarding the schools both private and public. I am perfectly sure that such a voice could be changed, of such quality, within six or even three months, under the tuition of any intelligent teacher of public speaking or elocution. The honorable co-operation of the pupils themselves would be necessary. Of course nothing could be done without that. It is possible to modulate the speaking voice. People are not always aware of their own crudities of speech, and are therefore not impressed with the necessity of improving the voice. If they could realize how much more important that was than singing. If singing can be taught in a way that changes almost entirely the quality of the natural voice, there is no reason why the same thing should not be done with the speaking voice. It is worth work-

ing for. Correct breathing, tone placing, should be practiced every day from ten to fifteen minutes, morning and evening, to get results. Many public singers study with mirrors on their music stands to get the correct position of the mouth for issuing the voice without making faces. The orator must use it to learn how to deliver his sentences with proper facial play and easy gesture.

* * *

(Note—The author of this article is known in private life as Mrs. John H. Brigham, who also wrote "Talks on Poise, Health and Voice," a very successful book which is now in its second edition. Mrs. Brigham has recently located in San Francisco and has established a class in Voice Building, Breathing and Elocution.)

BETHLEHEM BACH FESTIVAL.

BETHLEHEM, Pa., May 8, 1914.—In preparation for the stupendous task of singing the entire Mass in B Minor, solos as well as chorus numbers, the 200 members of the Bethlehem Bach Choir are having frequent and lengthy rehearsals in Packer Memorial Church, Lehigh University, where, on May 29 and 30, the ninth Bach Festival will be held. They will render all of the parts of the Mass given in other Festivals by four or five professional soloists, as well as their regular chorus work. This unprecedented performance will be made possible because of the equipment and training of these singers, who have studied Bach for years. The purpose of executing such a task lies in the feeling that there will be added appeal and strength in having the entire Mass rendered by singers so peculiarly imbued with the spirit of Bach.

Dr. J. Fred Wolfe, conductor of the Bach Choir, today announced the following soloists for the Bach Festival to be held in Packer Memorial Church, Lehigh University, on May 29 and 30: Mrs. Helen Bolce Hunsicker of Weehauken, N. J., soprano; Miss Lucy A. Brickenstein of Washington, D. C., soprano; Miss Maude Sproule of Philadelphia, contralto; Nicholas Douty of Philadelphia, tenor; Horatio Connell of Philadelphia, bass. Mr. Douty has sung at each of the preceding eight Bethlehem Festivals. Mr. Connell was a Bach soloist last year. Miss Brickenstein, formerly a resident of Bethlehem, was a member of the Choir when it was organized in 1900, and has returned to sing in the chorus at most of the Festivals since.

ARTHUR SHATTUCK.

Arthur Shattuck, the American pianist, numbers motor boating among his fads, and holds as one of the most valued of his possessions a navigator's certificate issued by the British Government, which certifies that he has passed a highly satisfactory nautical examination and that he may follow his maritime bent on any ocean or any sea. The Shattuck motor boat is large enough to qualify as a yacht, and this seagoing craft is named "Dion," after the hero of Christian Sinding's new opera, "The Holy Mountain," which opera is dedicated to Mr. Shattuck. Much of Mr. Shattuck's knowledge of the water was gained at his boyhood home, Neenah, Wisconsin, at the head of Green Bay, an arm of Lake Michigan. Here, as a youth, the pianist learned to sail all sorts of small craft, and his love for the sea and yachting follows naturally. Mr. Shattuck arrives in America just before Christmas and begins his tour in January, 1915.

THE MEYERINCK ORATORIO SOCIETY.

Madame von Meyerinck's choral class in Larkspur was organized into a musical society on Tuesday evening, May 5th. It was unanimously decided to call this new organization the Von Meyerinck Oratorio Society. Mrs. W. F. Lynch was elected president, and James Gardiner secretary. Miss Genevieve Murray was chosen librarian, and Mr. Schouler treasurer. Madame von Meyerinck is director, and the members all look forward to a successful career with her in charge. Miss Mabel Parsons was appointed a committee of one on publicity. Seven new members were taken in at the meeting, and the club will soon be up to its limit. The monthly dues are one dollar, and already there are over twenty members. It is hoped, in time, to give a series of concerts to show what local talent can do in this connection, and from all indications, these will be an important feature in the life of the town.

DOUILLET STUDENTS SUCCESSFUL IN SALINAS.

Miss Beulah Hunter, pianist, pupil of Pierre Douillet; Miss Eunice Gilman, soprano, pupil of Mrs. Nitalia Douillet, and Miss Alice Davies, violinist, pupil of Nat. J. Landsberger, gave a delightful recital under the auspices of the Salinas Civic Club, on Friday evening, May 15th. A large and enthusiastic audience was present and demanded encore after encore. The following program was rendered: Scherzo, B flat minor (Chopin), Miss Beulah Hunter; (a) Deep River (arranged by Maud Powell (S. C. Taylor), (b) Hungarian Czardas (Hubay), Miss Alice Davies; Air from Traviata (Verdi), Miss Eunice Gilman; Erotic and Dance Caprice (Grieg), Miss Beulah Hunter; (a) By the Brook (Boisdeffre), (b) Waltz (arranged by Maud Powell) (Chopin), Miss Alice Davies; Scene and Jewel Song from Faust (Gounod), Miss Eunice Gilman.

PACIFIC CONSERVATORY COMMENCEMENT.

The editor of the Pacific Coast Musical Review attended the commencement concert of the Pacific Conservatory of Music in San Jose last Friday evening. In order to do this event full justice and devote to it that space which it deserves, we shall print a detailed review of the same in next week's issue of the paper. There were a series of four programs included in the recitals of the graduating class, all of which programs we shall include in the review.

The Knabe Is Essentially the Musicians' Piano

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San Francisco, May 11, 1914.

Messrs. Kohler & Chase

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(Signed) MRS. RICHARD REES.



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JANE OLIVER'S CONCERT GREAT SUCCESS.

A beautiful recital was given last Friday evening, May 15 at the Fairmont Hotel, by Jane Oliver, an artist pupil of Georg Krüger, which was quite out of the ordinary and was attended by a large and very enthusiastic audience. Miss Oliver is a musician and has a decidedly temperamental nature to assist her in the work of interpreting the masters. Her playing of "The Capriccio Brillant" (Mendelssohn) was delightful in technical clarity; written for two pianos, the orchestral part played by Mr. Krüger, only aided in giving effectiveness to the first pianist. The Nocturne op. 55 and the Etude op. 10 No. 3, by Chopin, afforded the best medium for sounding the emotional temperament of this talented young player, while the Valse G flat major and the Etude op. 25 No. 9 by the same composer in connection with the Mazurka and "Jeu des ondes" by Leschetizky was played in a brilliant manner. Saint-Saens' "Dance Macabre" closed the program and was played with fire and gratifying interpretative effects. Miss Oliver was assisted by Emilie Lancel, a contralto, and pupil of Alfred Cogswell, who rendered in an artistic manner many pleasing selections, with an able accompanist in Audrey Beer.

ROBERT D. McLURE SCORES SUCCESS.

The Larkspur Herald has the following to say about the second recital given by Robert D. McLure in that town last week:

The second recital of the McLure series last night was better attended than the first, and was enthusiastically received. Mr. McLure's voice, despite a bad cold, was equal to his work shining in "Dio Possente" and in his last group of songs. His other numbers and encores were also very effective, and the audience was highly responsive. He sings all his selections with a sympathy and understanding which set his work apart, and this faculty made the program most pleasing to his hearers. Owing to the impossibility of securing a grand piano, Miss Stella Howell, the accompanist, could not gratify the desire for a piano solo, but her work drew forth great admiration, and the audience was not slow to appreciate her fine work. If a grand piano can be secured, Miss Howell will give a piano solo next Friday, the last of the series: Following is the program:

Aria from the Oratorio, The Seven Last Words, God, My Father (Dubois); (a) Light (Bauer), (b) Corisande (Sanderson), (c) My Dreams (Tosti); (a) Gray Days (Johnson), (b) You and Love (D'Hardelot), (c) The Postillion (Molloy); Cavatina from the opera Faust Dio Possente (Gounod); (a) On the Road to Mandalay (Speaks), (b) Dearest (Max), (c) Invictus (Huhn).

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ORPHEUM.

The Orpheum will present another splendid and novel bill next week. Bessie Wynn, one of the daintiest and most fascinating of comediennes, will appear in a single act in which she displays her rare grace, charm and magnetism as an actress and her great ability as a vocalist. Miss Wynn is firmly established as an immense favorite on Broadway, and so great is the competition between New York managers for her services that she rarely travels. She has already won golden opinions in the theatres of the Opheum Circuit in which she has appeared. The distinguished American actor, Robert T. Haines, will share the headline honors and appear in a one-act comedy drama especially written for him by William J. Hurlburt, entitled "The Man in the Dark." In the name part Mr. Haines is most happily cast. The suspense aroused by the appearance of a face in the dark is artfully sustained indeed. Mr. Hurlburt has builded an admirable little play with telling situations and crisp and telling lines. Mr. Haines has surrounded himself by a splendid company which includes Esther Van Eytinge.

Bob Matthews, Al Shayne and Company will present "Dreamland," an imagination in three scenes, which is deservedly one of the most popular acts in vaudeville. The Aerial Lloyds will be seen in their sensational exhibition of casting. The feats accomplished by the four men are hazardous and daring in the extreme. All their stunts are performed with celerity, neatness and precision and their act may be briefly summed up as one of the best of its kind. Oterita, the dashing Spanish Danseuse, assisted by Signor Matias Turron, will be seen in a delightful terpsichorean program. For three successive years the order of merit for National Dancing has been conferred on her by the Spanish Government. Next week will be the last of Henriette De Serris and her Company of fifteen in Living Reproductions of art; Horace Wright and Rene Dietrich, and Lillian Shaw, America's Premier Vocal Dialect Comedienne.

IRENE DE MARTINI'S CONCERT.

Miss Irene De Martini, soprano, pupil of Mme. Joseph Beringer, gave a concert at the German House Auditorium on Tuesday evening, May 12th, in the presence of a large and enthusiastic audience. The program was very extensive as well as representative of the best vocal literature, and the young singer did her utmost to obtain the most artistic results from this fine array of compositions. She was in excellent voice, and the fine acoustic qualities of the auditorium added not a little to the carrying powers of the singer. Notwithstanding the length of the program and the difficulties of the various compositions, the young vocalist's delightful voice was never tired or strained, but was as fresh and ringing at the conclusion of the program as

it was in the beginning. Miss De Martini seems to possess unusual artistic temperament and her mode of interpretation is vigorous and enthusiastic. She evidently has been well schooled in those matters that pertain to adequate phrasing, and her endurance is such as to reflect also much credit upon her teacher.

Miss De Martini was ably assisted by Miss Zdenka Buben, a young pianist-student of Prof. Joseph Beringer, who played a few piano compositions, including Schumann and Chopin works, with fine technical dexterity and apparent musical understanding. Prof. Beringer played the accompaniments with that thoroughness which always characterizes his work. The complete program was as follows: (a) Aria, Tacea la notte placida (Trovatore) (Verdi), (b) Aria, Roberto o tu che adoro (Roberto) (Meyerbeer); (a) The Rosary (Nevin), (b) When the Heather Blooms (Jos. Beringer), (c) Good-bye (Tosti), (d) Printemps (Leo Stern); Piano Solos—(a) Der Vogel als Prophet (Schumann), (b) Erl-koenig (Schubert-Liszt); (b) Spanish Serenade (Burgmueller), (c) Se tu m'amassi (Denza), (d) Saper vorresto (Un Ballo) (Verdi); (a) Elegie (Massenet), (b) Si tu savais (Balfe), (c) Aria, O ma lyre immortelle (Sappho) (Gounod); Piano Solos—(a) Prelude No. 15, (b) Berceuse, (c) Polonaise, Op. 53 (Chopin); (a) Garden Scene from "Faust," "Re di Thule" and "Jewel Song," (b) Prison Scene and Death of Marguerite (Gounod).

ALCAZAR.

A short story by John A. Morosco, entitled "Miracle Mary," which appeared recently in one of the prominent Eastern magazines, furnishes the background for Willard Mack's latest play, which is to have its first production on any stage at the Alcazar Theatre next week, beginning on Monday night, May 25th, with Willard Mack, himself, Marjorie Rambeau and their associate players at the Alcazar Theatre in the cast. Mack has retained the same title for his play—"Miracle Mary"—as the story bears. He has done this because of the fact that the story of his play centers around the character of a young Salvation Army lassie who has been nicknamed Miracle Mary by her associates, and the people in the neighborhood of the army, on account of the many good acts she has performed and the seemingly miraculous manner in which she has done them.

The Pacific Coast Musical Review desires to again call the attention of its readers to the fact that the Pacific Musical Society has decided to throw open its charter, eliminating the initiation fees, from April 1st to June 1st, and upon payment of \$6 dues, former and new members will be entitled to associate membership from the date of payment until June 1, 1915. This should assist greatly in the growth of this excellent society which desires to make as fine a showing as possible during the exposition year.

BERKELEY TWENTIETH CENTURY CLUB CONCERT

Harold Parish Williams, Baritone, Roxana Weihe, Pianist, and Edith Ladd, Accompanist, Create an Excellent Impression.

Charles Mallory Dutton, in Berkeley Daily Gazette, of May 6, 1914.

The closing concert of the Twentieth Century Club yesterday afternoon offered a refreshing and spontaneous program to its members, and their guests, in the form of a recital by Harold Parish Williams, baritone; Roxana Weihe, pianiste, and Edith Ladd, accompanist. Mr. Williams, though very young, is not unknown to the Berkeley public, as he has sung with success upon various occasions; but his singing yesterday was rather pretentious and worthy of mention. To state that he will make an artistic success with his voice is almost a foregone conclusion, for he possesses the first and greatest attribute with which any singer may be endowed and that is, temperament. Coupled with this elusive and indefinite quality he possesses a voice of lovely feeling, a true ear and splendid enunciation. These salient points in his favor should in time launch him successfully in the musical world. In his singing yesterday he disclosed a voice always true to pitch, and free from any trace of tremolo, which is so rare nowadays. He also possesses a good command of dynamics, and he succeeded in producing a variety of color, especially in Schubert's "Du bist die Ruh." He attacks his dramatic phrases with assurance, and in the more tender passages he revealed a rare insight and appreciation of pianissimo singing, and pure Italian legato.

Miss Roxana Weihe, who is not only one of the most talented of the younger pianists in Oakland, but also a composer of much promise, played Liszt's difficult concert number, "St. Francis' Sermon to the Birds," and Chopin's first Scherzo in B minor. Her playing is most remarkable for one so young, for like Mr. Williams she is temperamental, and she has a splendid sense of rhythm. Wherever she appears in public she plays with fine assurance, and she is always musicianly. Her playing of the Liszt number was brilliant and scintillating, and she succeeded in reaching dramatic heights in the climax. The Chopin Scherzo was played with a fine insight into the composer's composition, and in the slow movement she produced a beautiful singing tone, and a repose of delivery. For an encore Schumann's "Des Abends" was sympathetically played.

Miss Ladd accompanied Mr. Williams with perception and musicianly support. Her accompaniments were reliable, and she possesses a sense of the fitness of things. The following is the program given: An Old English Love Song (Frances Alltisen), Unmindful of the Roses (Edwin Schneider), To Anthea (J. L. Hatton), Harold Parish Williams; St. Francis' Sermon to the Birds (Liszt), Scherzo in B minor (Chopin), Roxana Weihe; Du bist die Ruh (Schubert), Still wie die Nacht (Carl Bohm), The Lord Is My Light (Frances Alltisen), Harold Parish Williams.

(Note—Mr. Williams will make a short concert tour through California next November, representing his farewell appearances prior to his departure for Europe, for which bookings have already been guaranteed. Mr. Williams will use the Mason & Hamlin piano. Miss Weihe, who made such a success on this occasion, was for several years a pupil of Mrs. Oscar Mansfeldt, in which capacity we had the pleasure of expressing our opinion on her fine artistry. We refer to this merely as a concession to our determination to see the work of resident teachers appreciated.—Ed.)

WM. F. LARAIA, VIOLINIST.

William F. Laraia, the young San Francisco violinist, who has received European recognition as a soloist and ensemble player, has recently inaugurated a new conservatory of music under the title of the European Conservatory of Music. He has already appeared in many concerts in this city and has won the public's appreciation. Although quite young, Mr. Laraia has occupied responsible positions. He was concert master of the Bologna Symphony Orchestra, where he played under distinguished leaders. Recently he was concert master of the Tivoli House Orchestra, under Leoncavallo, who complimented him very highly on account of his artistry.

Mr. Laraia is a graduate of the Conservatory of Music of Bologna where he studied under Prof. F. Sarti, and later under the famous Cesar Thompson of Brussels, thus acquiring an extensive and highly artistic repertoire. Mr. Laraia studied harmony and composition under Enrico Bossi, and besides being an exceptionally efficient violinist he also proved himself a musician of general experience as to orchestral and other ensemble work. Mr. Laraia has already a large class of pupils and has opened a special class for ensemble playing. San Francisco may well feel gratified to be able to add such a musician to its rapidly growing colony of resident artists.

SHORT ITEMS OF INTEREST.

Carl Anderson, the distinguished California tenor, will sing at the Ebell Club in Oakland on Thursday, May 28th, assisting Mrs. Nash in her recital. His songs will be: Meine Liebe ist grün (Brahms), Triste Ritorno (Barthelemy), Were My Songs With Wings Provided (Hahn), Songs My Mother Taught Me (Dvorak).

Mrs. Carrie Brown Dexter, assisted by Dr. H. J. Stewart, pianist, gave a song recital at the First Presbyterian Church in San Jose on Thursday evening, May 14th. The following program was ably and enjoyably presented: Songs from Tennyson's Maude, (a) Birds in the Garden, (b) Go not, Happy Day, (c) I Have Led Her Home (Whelpley), Mrs. Dexter; Titania's Song (Opera Mignon), (Thomas), Mrs. Dexter; Organ Soli, (a) Communion in F (Grisson), (b) Processional March (Stewart), (From the music drama, Montezuma), Dr. H. J. Stewart; Songs of Childhood, (a) At Night (Nevin), (b) The Brownies (Leon), (c) A Cradle Song

(Thomas), Mrs. Dexter; Songs, (a) A Spray of Roses (Sanderson), (b) A Spring Song (Stewart), (c) Best of All (Stewart), (d) Old English Folk Song (Seventh Century), Mrs. Dexter.

The pupils of Miss Hjerlefeld-Shelley of Stockton gave a musicale at their teacher's studio on Friday afternoon, April 24th, which proved a brilliant success. The following program was excellently rendered: Two-Part Invention No. VIII (Bach), To a Wild Rose (McDowell), In Autumn (Wilson G. Smith), Esther Butters; Dance from Tatra Album (Paderewski), Christine Keeley, Esther Butters; Spinning Song (Litolff), Air de Ballet, Minuet (S. Coleridge Taylor), March of the Dwarfs (Grieg), Christine Keeley; Hungarian Dance No. 8 (Brahms), Kathleen Musto, Christine Keeley; Nocturne (Gronow), Firefly (Gronow), On the Mountains (Grieg), Kathleen Musto.

Sigmund Beel, the prominent Californian violinist and teacher, is spending several weeks of his vacation in San Francisco. Mr. Beel is now concert master of the Los Angeles Symphony Orchestra, and he has proved so successful that he has been re-engaged for next session. Part of his visit to this city—which ought to be his home if some of our prominent music patrons had sufficient musical understanding and pride in their own fellow citizens to recognize talent when they see it—Mr. Beel will devote to giving lessons to former pupils who desire to take advantage of his presence. After a few more weeks in the mountains, Mr. Beel will return to Los Angeles, where he has many friends and where his musical accomplishments have been duly recognized and appreciated.

L. E. Behymer, the genial California impresario, visited San Francisco during the latter part of last week and shook hands with his numerous friends. He was here in the interests of the Flonzaley Quartet which he manages in the interior and in the Southern part of the State. He has some ambitious plans for next season which will be published in this paper later on. Mr. Behymer was accompanied by Mrs. Behymer who has not been in this city for some time. She enjoyed her visit immensely. Incidentally, it may interest the readers of this paper, who have learned to like Mr. Behymer, to know that he is again a grandfather. This time



WILLIAM LARAIA

Gifted Young Violinist, Who Has Founded the European Conservatory of Music

it is his son Glen who has added to the Behymer family a young lady member by the name of Mary Louise, thus named in honor of the two distinguished prima donnas—Garden and Terezinni. Mr. Behymer assures us that the new artist's lung test is very high and that her vocal powers are up to the standard. The Pacific Coast Musical Review extends hearty congratulations and hopes to be represented when the young prima donna makes her debut on the operatic stage. In view of our affection for the grandfather we promise to be lenient and not roast Mary Louise right from the start.

Mme. Emilia Tojetti, President of the Pacific Musical Society, left for Europe a short time ago to spend the summer. Prior to her departure she was the recipient of many tokens of esteem on the part of the various societies in which she has taken such a great interest. Among the most prominent organizations which paid their respects to Mme. Tojetti were the Pacific Musical Society and the California Club. Musical programs by leading resident artists, addresses of courtesy to the departing member and presentation of floral tributes formed the features of these events. Mme. Tojetti has every reason to feel proud of this distinction accorded her, as it was a token of her worth as one intimately associated with the artistic and social progress of this community.

The California Trio, consisting of Miss Elizabeth Westgate, pianist, Arthur Garcia, violinist, and Malin Langstroth, cellist, assisted by Howard Eugene Pratt, tenor, gave a concert of chamber music and songs at Miss Westgate's studio, 1117 Paru Street, Alameda, on Wednesday evening, May 13. The G major Trio of Beethoven's Opus 1 was played, likewise the Tranquillo from Arthur Foote's Trio in B flat, Op. 65, and the Nocturne from Gade's Trio, Op. 29. Mr. Pratt sang Beethoven's Adelaide, Reinicke's Frühlingsblumen and Nevin's Doris. This excellent organization has been more than ordinarily successful during the last two seasons and is doing much for the rapid musical development of the transbay cities. Miss Westgate and her associates are energetic and decidedly enthusiastic workers and belong to that splendid array of artistic disciples who place love for art above mere pecuniary gains, and

who, for this reason, accomplish more for the musical welfare of their communities than others who can only see the commercial side of music, without comprehending the necessity for labors of love. By this we do not mean to infer that the California Trio is not financially successful. We mean to emphasize the fact that the musicians comprising this organization regard the financial success as secondary to the artistic completeness of their efforts.

Miss Katherine Golcher, one of the successful young vocalists of San Francisco, and a very skillful pupil of Miss Marie Withrow's, spent the last winter in Berlin, and will return the end of this month to remain home during the summer months. Miss Golcher possesses what is known as a dramatic coloratura soprano, and she has made such a deep impression on her teachers in Berlin that her chances for operatic engagements in Europe are excellent. After spending her summer here she will return abroad next fall and continue her studies. Miss Golcher was specially complimented for the fine training she received in San Francisco.

Miss Marjory Elworthy Young, pianist, pupil of Hugo Mansfeldt, will give a piano recital at her teacher's studio, 238 Cole Street, next Wednesday evening, May 27th. The program to be presented on this occasion will be as follows: Sonata, E major, Op. 109 (Beethoven); Etude, F minor, Op. 25, No. 2 (Chopin); Etude, C sharp minor, Op. 25, No. 7 (Chopin); Waltz, A flat, Op. 42 (Chopin); Elegie, Op. 1, No. 1 (Elkus), Gavotte, D minor, Op. 5, No. 4 (Drangosch); Ballade, G minor, Op. 23 (Chopin); Prelude, A flat, Op. 28, No. 17 (Chopin); Piece Rocco, Op. 36, No. 1 (Moszkowski); Tarantelle, Op. 25 (Zarembski); Cantique d'Amour (Liszt); Rhapsodie, No. 11 (Liszt).

Hugo Mansfeldt, the distinguished California piano pedagogue and virtuoso, gave a recital at the residence of his daughter, Miss Mabel Mansfeldt, on Saturday evening, May 16th. The following program was thoroughly enjoyed: (a) Sonata No. 9, A major (Mozart), (b) Sonata No. 14, C sharp minor, Op. 27, No. 2 (Beethoven); (a) Scherzo, F minor, Concert sans orchestra, Op. 14 (Schumann), (a) Nocturne No. 4, F major (Schumann), (c) Mazurka, A minor, Op. 17, No. 4 (Chopin), (d) Variations sur un air allemand, Op. posth. (Chopin); (a) Nocturne, F sharp, Op. 15, No. 2 (Chopin), (b) Mazurka, F sharp minor, Op. 6, No. 1 (Chopin), (c) Waltz, G flat, Op. 70, No. 1 (Chopin), (d) Andante spianato and Polonaise, Op. 22 (Chopin); (a) Romance (Liszt-Mansfeldt), (b) Rhapsodie hongroise No. 10 (Liszt). The same program was played by Mr. Mansfeldt at the residence of one of his students, Miss Stella Howell, in Berkeley last Wednesday, and a review of the same will appear in next week's issue of this paper.

The pupils of Dr. H. J. Stewart gave a recital at the studio, 376 Sutter Street, on Saturday afternoon, May 16th. Following is the program: Piano Solo—Regatta Veneziana (Liszt), Miss Minna Enhorning; Song—Au Printemps (Gounod), Miss Madge Hamilton; Aria—O luce de quest anima (Donizetti), Miss Grace Will; Cycle of Vocal Duets—Flora (H. J. Stewart), Mrs. Carrie Brown Dexter, Mrs. Chas. F. Fletter; Aria—Marguerite de Valois (Les Huguenots), (Meyerbeer), Miss C. Gilchrist; Song—Lo, Here the Gentle Lark (Bishop), Mrs. Carrie Brown Dexter (Flute obligato by Mr. Elias M. Hecht); Aria—Che gelida manina (La Boheme), (Puccini), Mr. Bruce Cameron; Songs—(a) The Rose and the Gardner, (b) Bisera's Song (Foote), Mrs. Chas. F. Fletter.

CORT THEATRE.

Tomorrow night ushers in the third and last week of the engagement of "The Passing Show of 1913" at the Cort Theatre. Those who enjoy the sort of entertainment which the New York Winter Garden provides so lavishly will not be disappointed in the present revue, for the travesties and burlesques on the dramatic and musical hits of the past and current season have been interspersed with song hits and musical numbers even more catchy and tinkling than those provided for any of its predecessors. The scenic effects are more novel than ever before; the costuming is infinitely more elaborate, the girls prettier, and no attraction of any sort has been so prodigally supplied with comedians, nimble dancers and singers. Wm. Hodge in "The Road to Happiness" follows.

Vivian Grant gave another presentation of "Parsifal" on April 27th. Her original interpretation of Wagner's masterpiece included the piano, violin and organ. Miss Grant, who is both pianiste and violiniste, played both instruments in interpreting the beautiful "Parsifal" music, with Mrs. Mabel Hill Redfield as accompanist. Wishing certain effects, Miss Grant arranged the music for orchestral parts to be played on the organ. In the "Prelude" music toward the Holy Grail first part of "Last Supper" music, and "Finale," Miss Grant played piano, with the organ accompanying. During the playing of the beautiful "Finale" a picture was thrown on a screen of Parsifal in the temple of the Holy Grail, waving the Grail in blessing over the assembled Knighthood. Among the violin numbers was the "Parsifal Paraphrase," by Wilhelm, with piano accompaniment, in Act III. In Act II Miss Grant played the wierd music of the magician, Klingsor, when Kundry rises in the blue vapor in response to his incantations, and also the enticing music of the flower maidens on the piano, while the corresponding scenes were being shown.

The Sierra Quartet (Carl Anderson, Director) appeared in concert at the Home Club in Oakland last evening, May 22d. The Quartet sang George Henschel's Servian Romances for mixed voices. These Romances have never been given in San Francisco or Oakland, although in Europe and New York City they have been sung with great success by prominent musical organizations. Next season the Sierra Quartet will have on its programs, besides the above work by Henschel, and its miscellaneous numbers, the Brahms cycle of Love Songs (Liebeslieder).



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STOCKTON HIGH SCHOOL CONCERT.

The Evening Mail of Stockton, under date of May 6th, said this to say of a recent High School concert: The concert by the music classes and orchestra of the high school last night gave pleasure to a large number of school patrons and was a splendid success in every particular. Mr. Ballaseyus was heartily congratulated by the parents and the children were of course given rounds of applause. Miss Eda Lawson added to the laurels won in "The Chimes of Normandy" as Serpolette when she sang again by request, "The Hiring Fair," the girls' chorus, "The Singing Lesson," the Directress:

Miss Van Landingham; school girls: Misses Hall, Morris and Colestock, was another number that made a pronounced hit. Mr. Ballaseyus played splendidly Beethoven's beautiful Sonata Op. 53, and the final ringing Mendelssohn chorus "Heavens and Earth Display" wound up the program. Following is the program: Orchestra: March, Across the Missouri (R. W. Bond), Chorus: Gipsy Life (Schumann), Orchestra: Overture, Chimes of Normandy (Planquette), Girls' Chorus: Lift Thine Eyes (Elijah) (Mendelssohn), Orchestra: Gavotte and Musette (Raff), chorus: Light as Mists (Gounod), Orchestra: The Emerald Isle (Langley), Chorus: The Hiring Fair (Chimes of Normandy) (Planquette), Solo—Eda Lawson—Serpolette, Orchestra: Serenade Espagnole (Bizet), Girls Chorus The Singing Lesson (Lecocq), The Directress, Miss Van Landingham. Piano: Sonata op. 53 (Beethoven), Mr. F. A. Ballaseyus; Chorus: Heavens and Earth Display (Mendelssohn).

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SAN FRANCISCO, SATURDAY, MAY 30, 1914.

Price 10 Cents

GEORGES MASCAL'S OPERATIC CONCERT.

Favorite French Baritone, Assisted by Miss Lillian Remillard, Soprano, and Gyula Ormay, Pianist, Render a Very Artistic Program.

By ALFRED METZGER

If all the admirers of Georges Mascal's magnificent baritone voice had been present at his concert in the Colonial Ballroom of the St. Francis Hotel last Monday evening, there would not have been sufficient seats to accommodate the crowd. No doubt the natural display of indifference at the close of a musical season was responsible for the absence of some of these admirers, who will regret having missed one of their greatest opportunities to hear their favorite baritone at his best. Mascal's magnificent voice was never displayed to finer advantage. Its bell-like ring was ever in evidence. Its mellow quality was constantly apparent. Its unusual range was the admiration of the music lovers who could not resist the attraction of the singer. In the main, Mascal had selected compositions that require dramatic intensity, and consequently his voice was used at its full power. Although it is likely that not being used to concert appearances in small places, Mascal, fresh from the Chicago Opera Company, did not realize that what may have been piano or pianissimo upon a large stage, with an orchestra of sixty-five men in front of the singer, is decidedly forte and fortissimo in a more restricted space. Nevertheless, the artist aroused his audience to the highest pitch of enthusiasm, which ended in prolonged shouts of bravo and deafening applause. On each occasion he had to bow repeatedly

in this country. Last Monday he did some of the finest vocal artistry that we have noted on the concert platform. Barring only a lack of adequate changes from force to delicacy and also the use of the mezza voce, we know of no male singer on the concert platform that is quite so lavishly equipped for purposes of artistic triumphs. It would be a pity if Mascal would lose this opportunity to become famous in America. His voice sounded simply magnificent.

Miss Remillard was assuredly courageous to appear on the same program with such an experienced artist as Mascal. That she made as good an impression as she did under the circumstances speaks very well for her ability. She proved that her voice is sufficiently big and ringing to be heard in professional company. She also sang with more than ordinary artistic intelligence. If there is anything at all that might be considered subject to a critical analysis it includes only those natural shortcomings which are the result of lack of experience. These little discrepancies can, however, be easily overcome as continued practice and frequent appearances with other artists will naturally do away with them. Hearing Miss Remillard a second time we are more than ever convinced that she possesses many artistic virtues. Her voice in itself is a very excellent organ and her phrasing is decidedly musical and discriminating. She possesses that temperament that reveals the born singer, and we would not be surprised at all if she will yet be heard from in a more enviable and more prominent capacity than that of a young student eager to earn artistic laurels. The two Mozart numbers that opened the program were rendered with exquisite taste and proved beyond a doubt that the young lady is more than ordinarily accomplished.

Gyula Ormay played the accompaniments with that assurance and understanding which only the genuine musician and the experienced artist can exhibit. He proved to be of much assistance to the artists, bringing out the musical intensity of the various compositions in a striking degree. There is one little suggestion we would like to make, and we trust we will not be misunderstood. While Mr. Ormay is exceedingly careful and skilled when playing with the singer, that is to say, during the periods when the voice is heard, he does not always pay that same careful attention to the introductions or finales when the instrument is heard alone. This was especially noticeable during the Pagliacci Prologue. We know Mr. Ormay can be just as careful in this respect as in the other, and we believe he will be glad to hear of this fact. It is the habit of many musicians to pay little attention to introductions on the piano when accompanying a singer, but this is a very important feature, and should be treated with the greatest care, just as if the pianist played a solo.

The concert was an exceedingly enjoyable one and the artists have every reason to feel very pleased with their success. The complete program rendered on this occasion was as follows: (a) *Deh Vieni non tardar*, (b) *Voi che sapete*, *Nozze di Figaro* (Mozart), Miss Remillard; Grand Aria—*Henry VIII* (Saint-Saens), Mons. Mascal; Duet—*Hamlet* (A. Thomas), Mons. Mascal and Miss Remillard; (a) and (b) *Two Hungarian Melodies* (Korbay), (c) *Night* (Ronald), Miss Remillard; Grand Aria—*Salome*, *Salome* (Herodiade) (Massenet), Mons. Mascal; Aria—*Lakme* (Delibes), Miss Remillard; Duet—*Traviata* (Verdi), Mons. Mascal and Miss Remillard; Prologue—*Il Pagliacci* (Leoncavallo), Mons. Mascal.

THE FLONZALEYS AT REHEARSAL.

Dame Fortune willed, through the medium of Mr. Greenbaum, that I should be among the favored few to hear the rehearsal of the Schoenberg Quartet by those wonderful Flonzaleys. Our small gathering was ushered into the Red Room of the Fairmont, and after we had chatted with one another in uncertain expectancy, the Flonzaleys arrived and proceeded to unpack their instruments. At close view, they seem somewhat larger men than on the stage, Mr. Ara, in particular. Beside a certain artistic atmosphere that seemingly surrounds them, there is nothing but an unusually warm human sympathy and genial, kindly personality to distinguish them in any way from the average run of human kind. I was immediately struck by their careful manner of tuning. Mr. Betti established the A, which was taken by Mr. d'Archembeau. He and Mr. Ara measured pitches together, while Messrs. Betti and Ponchon did likewise. They all four got together on the A and then each man tuned the rest of his instrument to that pitch independently. They then got together again and carefully tested their instruments string for string, where these matched, and on certain of the stopped tones where they did not. The result being to their satisfaction, they were ready to begin.

The first few minutes of the Schoenberg made me wonder why they took any trouble to tune at all, but later beauties in the work fully justified the extreme care. It is not my purpose to here dilate on this much discussed work. It was beautifully played, in fact, it could not be done at all except by a Virtuoso Quartet, and the Flonzaleys evidently enjoy playing it. If one accepts Schoenberg's apparent fundamental doctrine that music is based primordially on melody and that

logically developed, inter-related melodies or themes always make music no matter what the resulting harmony where they meet, then this work is epoch-making in its line. At no time does he fail to follow his thematic conception logically, and there are certainly many really beautiful, inspired and compelling moments in the work. There are also many frankly ugly spots that the ear will have a hard time with always, but it certainly holds the interest in a most fascinating manner throughout the fifty-five minutes of its unbroken duration. Even the Flonzaleys showed the physical strain of the long performance and I noticed a liberal use of the pocket handkerchief whenever the composer gave one or the other performer a few bars grace.

The applause that greeted the conclusion was more, I think, for the masterly playing than for the work itself, which certainly cannot be grasped, except in dim outline, at a single hearing. After the rehearsal, we all chatted with the Flonzaleys, who seem very much pleased with the respectful reception the work has received in America. Mr. Ara, however, confided in me, just as I was ready to leave: "I would far rather play the work than have to listen to it"; and I have since been wondering whether or not I imagined a merry little twinkle in his eye when he said this.

E. M. HECHT.

The Saturday Club of Sacramento gave its 364th recital at the Tuesday Club House on Saturday, March 28th. The program was as follows: Mendelssohn—*Rondo Capriccio*, Op. 5, Miss Florence Linthicum; Coombs—*The Hills of Arcady*, Massenet—*Elegie*, Cadman—I Hear a Thrush at Eve, Hanscom—*Lullaby*, Mrs. J. William James, flute obligato, Dr. Samuel E. Simmons, Mrs. Edward Pease at the piano; Massenet—*Vision Fugitive*



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The 365th recital took place in Sacramento under the direction of the Saturday Club at the Tuesday Club House on Saturday, April 18th. The following program was rendered: Massenet—*Meditation* (Thais), Mrs. J. N. Wilson, violin, Mrs. Edward Wahl, harp, Miss Belle Johnson, organ, Mrs. Robert H. Hawley; Schumann—*Romance*, F sharp major, Op. 28, *Romance*, B major, Op. 28, Mrs. Eugene H. Pitts; Wood—*Daffodil Song*, Coverly—*If I Could Be a Little Star*, Brewer—*Fairy Pipes*, Mrs. William A. Rhoden, Mrs. Edward Pease at the piano; Schumann—*Scenes from Childhood*, Important Event, *Frightening Child Falling Asleep*, Album for the Young, *Remembrance*, May, *Lovely May*, *Soon Wilt Thou Come Again*, Winter Time, Mr. William Veach; Hofmann—*Harold's Song* (Harold's Bridal Voyage, Op. 90), Mr. Robert Lloyd, Mrs. George A. Cummings at the piano.



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REGARDING PAYMENTS OF COMMISSIONS.

Heinrich Von Stein, Director of the Von Stein Academy of Los Angeles, Endorses the Musical Review's Stand Emphatically and Vigorously.

We herewith publish a letter received a few days ago from Heinrich Von Stein, Director of the Von Stein Academy of Los Angeles, concerning the question of payment of commissions to music teachers. Mr. von Stein is one of the ablest pedagogues and most successful pianists on the Pacific Coast, and his opinion is valuable in so far that he deals with hundreds of students, many of whom ask him to select pianos for them. We should like to obtain further expressions of opinion from the profession on this subject:

Los Angeles, Cal., May 22, 1914.

My Dear Metzger:

I have been wanting to write you since reading your article on the "Abolishment of Commissions," but business has delayed me until now.

It may interest you to know that this institution has long ago announced its policy to select dealers as the Southern California Music Co., Fitzgerald Music Co., etc., absolutely refusing commissions of any kind. In case any of our clients buy a piano and these houses allow them a student's commission by reason of their connection with us, such commission is invariably paid over to the student with our compliments.

We have found this a most excellent means and a dignified way of stimulating business, which at any rate leaves a much better taste in the mouth of dealers, purchasers, and ourselves than the abominable commission plan, of which I have never approved.

I have never accepted a commission from any dealer in this or any other city. I believe it a contemptible thing to represent to your client under the pretense that you are going to help him buy a piano, and then throw your hand out behind your back, and you may be sure your article just touched me in the right spot.

I always read your Review with much interest and am glad to know that your fighting spirit remains as it used to be. Believe me as ever,

Yours sincerely,

HEINRICH VON STEIN.

PACIFIC CONSERVATORY COMMENCEMENT.

A Number of Talented Students Delight a Large Audience With a Program of Representative Compositions Rendered in a Very Efficient Manner.

The Pacific Conservatory of Music gave its annual commencement at the Conservatory Auditorium on Friday evening, May 15th. A large audience filled the spacious hall and showed by its frequent outbursts of applause that the achievements of the students and the faculty were duly appreciated and recognized. There was one particular circumstance that impressed itself so forcefully upon our mind that although it has nothing directly to do with music itself still we consider it worthy of reference here. We refer to the ushers, who possessed sufficient intelligence to know when to leave the flowers, namely, at the conclusion of a group of numbers, and not sandwiched in between. These floral tributes were placed symmetrically along the front of the stage, like a row of footlights, and presented a very handsome appearance. This idea appealed especially to us, for it avoided the necessity for the singer or player to bend over and reach for the flowers, and in many instances unnecessarily delay the progress of the concert. After each number or group of numbers the ushers stepped toward the platform and deposited the flowers belonging to certain debutantes. They then immediately returned to the back of the hall. We believe this system to be worthy of imitation as it will do away with many annoyances.

Miss Iva Rogers opened the program with a rendition of a concert overture for organ by R. F. Maitland. This young lady played very skillfully, being an adept in the use of the stops and the pedals. She also played with much expression, thereby evidencing that she is well acquainted with the mechanical manipulation of the pipe organ. Miss Morna D. Winslow played the Grieg Piano Sonata in E minor, Op. 7, exhibiting fluent technique and considerable understanding of the work. Miss Annie E. Provis played Gavotte in B flat by Handel, Love Song by Nevin, and Gondoliera by Nevin, both works being from "A Day in Venice." This young pianist revealed depth of expression and was well entitled to the applause that greeted her at the conclusion of her numbers. Miss Clarissa M. Ryan played two violin solos, entitled Chans sans paroles, by Tschaiakowsky, and The Bee, by Schubert. She bows very gracefully, employs a fluent and clean technique and produces a fine, mellow tone. She also plays with considerable emo-

tional coloring. Miss Ethel Myrtle Rodda played three piano compositions, namely, Nocturne in F sharp, Op. 15, No. 2 (Chopin), Two Silhouettes, Op. 8, Nos. 2 and 3 (Dvorak), and Evening Star, from Tannhäuser (Wagner). She exhibited a brilliant technical execution and quite a poetic instinct.

Miss Anna Hope Gould showed quite an easy assurance, played with delightful deliberation and invested her phrasing with excellent sentiment. She played the Adagio from the Sonata Pathétique by Beethoven, Song, from the Sea Pieces by MacDowell, and Liebestraum No. 3 by Liszt. In playing Chopin's Ballade in A flat, Op. 11, Miss Evelyn A. Heath showed that she understood the art of phrasing and gave evidence of temperamental accomplishments by delightful rhythmic accentuation. One of the most delightful features on the program was the interpretation of the Romanza from Chopin's piano concerto, Op. 11, by Miss Marguerite Deacon. This young pianist pleased by reason of her fine tone, her elegant phrasing, her unquestionable emotional tendencies and her intellectuality. Walter H. Scoble received an ovation upon his entrance, and it was easy to note the reason for his popularity when one heard his smooth, mellow baritone voice which he used with fine artistic judgment. He also gave evidence of possessing more than ordinary temperament and his diction was concise and easily understood. He is one of the very best male singers we have ever listened to at a pupils' recital. He has been excellently taught. The program was concluded by Miss Miriam H. Burton, who played the first movement of Schumann's Concerto in A minor with a gratifying grasp of the responsibilities imposed upon her. She seemed to have comprehended the depth of musical sentiment contained in the work, and she played with adherence to both technical and emotional phases of interpretative art.

Warren D. Allen, the Dean of the Pacific Conservatory, has every reason to feel gratified with the success of this commencement concert. He played the orchestral parts to the concerto movements on a second piano with an artistic finesse and musicianly skill which has long been familiar to concert goers of the bay cities. Mr. Allen also expressed the gratitude of the students and faculty of the Conservatory to the musical public of San Jose who had encouraged them by their attendance and applause. Mr. Allen referred to the organization of the Pacific Musical Association which has brought several famous artists to San Jose during the season just closed. He said that its success was instantaneous and that with the necessary support the organization will even accomplish greater things in the future than it has in the past. It is expected that several of the world's greatest artists will visit San Jose through the efforts of the association next season, and no doubt Mr. Allen with his well known energy and ambition will accomplish what he has set out to do.

This commencement concert was preceded by three graduate recitals, the programs and participants of which were as follows:

Thursday evening, April 23, 1914—Miss Marguerite Deacon pianist, Miss Iva Rodgers, organist; Toccata and Fugue in D minor (J. S. Bach), Miss Rodgers; Sonata in E minor, Op. 90 (Beethoven), Miss Deacon; (a) The Nightingale (Liszt), (b) Etude in F minor, Op. 25, No. 2 (Chopin), (c) Rhapsodie in B minor (Brahms), Miss Deacon; (a) Nocturne, Op. 9, No. 2 (G. Ferrata), (b) In Springtime (Ralph Kinder), (c) Legend (Chas. Wakefield Cadman), Miss Rodgers; (a) Girl with the Flaxen Hair, (b) What the West Wind Saw (Claude Debussy), (c) The Brownies (Erich Wolfgang Korngold), (d) Etude de Concert in F Sharp (Edward MacDowell), Miss Deacon; Suite for Organ (Homer N. Bartlett), Miss Rodgers.

Friday evening, May 1, 1914—Mr. Walter Howard Scoble, baritone, assisted by Miss Evelyn Ashmore Heath, pianist, and Mr. Jan Kalas, 'cellist, Dean Warren D. Allen, Clarence Army, accompanists; (a) Star Vicino (Salvator Rosa), (b) Lungi Dal Caro Bene (Secchi), (c) Infelice e tuo credevi, from Ernani (Verdi), Mr. Scoble; Papillons, Op. 2 (Schumann), Miss Heath; (a) Widmung (Robert Franz), (b) Ich Grolle Nicht (Robert Schumann), (c) Der Wanderer (Alexander Fesca), Mr. Scoble; Kol Nidrei (Max Bruch), Mr. Kalas; (a) L'Heure Exquise (Sebastian Schlesinger), (b) Chant de Trouverie (Kurt Schindler), (c) Chanson de L'Adieu (F. Paolo Tosti), Mr. Scoble; (a) In my Neighbor's Garden (Nevin), (b) Andante and finale for the left hand from Lucia (Donizetti-Leschetzky), Miss Heath; (a) Lethe (F. Boott), (with 'cello obligato), (b) Honor and Arms, from Samson (Handel), (c) Happy Day (Wilfrid Sanderson), (d) Say not Good-Bye (Robert C. Clarke), (with 'cello obligato), Mr. Scoble.

Monday evening, April 27, 1914—Miss Miriam Helene Burton, pianist, Miss Clarissa Maud Ryan, violinist, Prof. Wilbur McColl, accompanist; Sonata Appassionata, Op. 57, in F minor (Beethoven), Miss Burton; Concerto in G minor (Max Bruch), Miss Ryan; (a) Andantino and Allegretto, Op. 10, No. 3 (Edward MacDowell), (b) Les Abeilles (The Bees) (Theodore Dubois), (c) Ballade in G minor, Op. 23 (Chopin), Miss Burton; (a) La Folie (Corelli), (b) Menuett (Milandre), (c) Romance (Schumann), Miss Ryan; Etude in D flat, Second Hungarian Rhapsody (Franz Liszt), Miss Burton.

AUGUSTO ROVELLI, FLUTIST.

Augusto Rovelli, flute virtuoso, who made such an excellent impression at the recent concert given by the Philharmonic Orchestra, under the direction of Herman Perlet, was first prize pupil of the St. Cecilia Conservatory of Music. He also has been first flutist of many symphony and grand opera orchestras. One of Mr. Rovelli's admirers is Titta Ruffo, the great baritone, who considers him the best flutist he has ever heard, as far as quality of tone and brilliancy of execution is concerned. He played the sixth concerto by Demersman with the Philharmonic Orchestra recently. This work was specially written to emphasize the florid possibilities of the flute. Mr. Rovelli played the composition excellently and was rewarded with enthusiastic and prolonged applause. It was evident that the public enjoyed a good flute solo with orchestral accompani-

ment and it is to be hoped that Mr. Rovelli will receive further opportunities. This able musician is a member of the faculty of the European Conservatory of Music where he has already a number of pupils.

SUCCESSFUL PERFORMANCE OF PLAYERS' CLUB.

The Players' Club gave a performance of La Passerelle, an original comedy in three acts, by F. De Grisac and F. De Corisset, at Sorosis Club Hall on Thursday evening, May 21st. The performance was under the able direction of Reginald Travers and the Cast of Characters was as follows: Sir Robert Hampton, Bart., Arthur J. Owen; Mr. John Mossop, a solicitor, Leo Hillenbrand; Norton, Mossop's clerk, George R. Thompson; Phipps, a man servant, Charles Poole; Miss Katherine Weberton, "Kitty," Mrs. Jeanette Alferitz; Madame de Cipriano, Mrs. C. A. Meussdorffer; Marie, a French Maid, Miss Virginia Scott. As is customary at these events the members played their respective roles with professional ease and understanding. They gave evidence of having studied the characters entrusted to their care very thoroughly, and consequently they delivered their lines with intelligent and convincing naturalness. We were specially impressed with the work of Leo Hillenbrand, who essayed the role of the solicitor in a manner that revealed his ability in the grasping of genuine character delineations. His make-up, deportment and ease of reading his lines combined to impress one with his adaptability and unquestionable talent.

Mrs. Jeanette Alferitz also proved herself a most competent delineator of the human qualities of the character entrusted to her. She was exceedingly graceful and attractive, and spoke her lines with distinctness and force. She also revealed a certain element of humor at times that proved more than anything else how well she can sway the moods of her audiences. Mrs. Meussdorffer, besides exhibiting unusual dramatic temperament, looked exceedingly striking, and even the ungrateful disposition of Madame de Cipriano could not deprive her of the sympathy of her audience. Another exceptionally delightful bit of acting was that of Miss Virginia Scott as Marie. Her acting proved to be exceedingly chic and her appearance as dainty as it was gratifying to the eye. Arthur J. Owen in the leading role made an excellent impression exhibiting a distinct enunciation and proper grasp of the importance of ease of bearing. The comedy in itself showed many humorous situations which accumulated as the play progressed and which ended in that satisfactory manner usually noticeable in well written plays.

In the Player's Club Trio, the organization possesses three very gifted young ladies. Bernice Sternberg, violin, Gertrude Graham, cello, and Ernestine Bock, piano, rendered a delightful program very skillfully. They play splendidly together and possess exceptional taste in phrasing and tone coloring. The evening's proceedings were concluded with a dansante which was heartily appreciated.

ESTHER PLUMB IN EASTERN MAY FESTIVAL.

Miss Esther May Plumb, the well known and successful Chicago contralto soloist, was the principal artist at the first of a series of three concerts constituting the May Festival at Streator. The soloists at the other two concerts were prominent Eastern artists and the Minneapolis Symphony Orchestra under Oberholfer. The Free Press had this to say of Miss Plumb: Miss Plumb more than justified the highest expectations in her appearance and established herself as a contralto of fine natural endowments and excellent attainments in her art. She has a voice of most unusual range and power which never loses its dulcet mellowness and mellow quality. She has been called an American Schumann-Heink and won a warm place in the hearts of audiences particularly in the western and southern sections of this country. Her keen intelligence was manifested in the artistic interpretation of the dramatic Schumann "Belshazzar," "The Bell" by Saint-Saens displayed beautiful mezzo voce tones and it remained for the "Floods of Spring" by Rachmaninoff to win sincere applause for her wonderful voice.—The Free Press.

KRUGER'S ANALYTICAL LECTURE RECITAL.

The compositions of Bartholdy Mendelssohn were the topic of Georg Krüger's interesting lecture last Tuesday, at his studio in the Kohler & Chase Building. These lectures are extremely entertaining and instructive; Mr. Krüger renders selections from various piano-forte works by the different authors under consideration; his European studies were obtained in the atmosphere of the musical surroundings in which the great masters lived and wrote their wonderful creations.

The Hughes-Wismer-Riley Trio, assisted by Rudolph Seiger, viola, and Mrs. Irene Le Noir Schultz, mezzo contralto, appeared at a benefit concert under the auspices of the Star and Key Society and Music Drama Assemblies at the Haight School Auditorium, Alameda, on Thursday evening, May 21st. The program rendered on this occasion was as follows: Piano Quartet—Op. 10, (a) Andante Cantabile, (b) Allegro (L. v. Beethoven); Violin Soli—(a) Canzonetta, (D'Ambrosio), (b) Air de Ballet (Adamowski); Songs—(a) Ah, Love, But a Day (Mrs. Beach), (b) How Many a Lonely Caravan (Amy Woodforde Finden); Piano Quartet—Op. 47, (a) Andante, (b) Scherzo (Robert Schumann); Songs—(a) In the Great Unknown (Guy D'Hardelot), (b) Habanera—Carmen (Bizet); Cello Soli—Liebeswerbung (Hugo Becker), Papillon (D. Popper); Piano Quartet in G minor, Allegro (W. Mozart).

Will. L. Greenbaum, San Francisco's impresario, left on Wednesday morning of last week on his annual vacation which will extend over three months. During his absence Selby Oppenheimer will be in charge of the office and he will be ready to tell the resident artists how to save money by not giving any public concerts.

THE KEMBLE-DEININGER CONCERT.

Brilliant Interpretative Reader and Exceedingly Talented Young Pianist Combine in the Rendition of a Delightful Program.

By ALFRED METZGER.

A very large audience attended the concert given by Miss Margaret Kemble, interpretative reader, and Miss Esther Deininger, pianist, at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, May 19th. The program included a number of piano compositions by Rubinstein, Chopin, Brahms and Liszt, and readings from two operas, namely, *Der Ferne Klang*, by Schreker, and *The Rose Cavalier*, by Richard Strauss. The opening number on the program was the D minor Concerto, Op. 70, by Rubinstein, which was played with fine vigor, fluent technical knowledge and intelligent musicianship by Miss Deininger. This young musician is unquestionably a pianist of superior faculties. She makes the impression of not only having studied the technical aspects of a compositions, but also to have delved in its poetic or emotional depths and extracted therefrom artistic sentiments which she infuses in her phrasing. This combination of the technical and expressive phases of pianistic interpretation forms the earmarks of a born artist. Miss Deininger commands a very vigorous and "masculine" touch when the occasion demands, but she can also be exceedingly delicate and dainty when she chooses as was evident in her Chopin interpretations. She never plays "effeminately." We sincerely trust that she will be given an opportunity to appear frequently in this State, as she is certainly worthy of the heartiest encouragement.

The readings of Miss Kemble were as interesting as they were instructive. If it is at all possible to judge a work from a mere reading with pianistic accompaniment, we can say that we preferred Schreker's opera, *Der Ferne Klang*, to Strauss' *Rose Cavalier*. Both operas, however, may well be classed among the best of the modern operatic literature. The musical ideas seem to be sane and based upon a continuity of ideas, expressing definite emotions which are worked out theoretically in a manner that coincides with certain laws of harmony and theory. No matter what may be said about Strauss as to his employment of melodious themes or discords, he never acts contrary to fixed laws of harmony. He does not create startling effects for the sake of being contrary, and he realizes the importance of order and the avoidance of chaos. The same can be said of Schreker. The story of both operas is also well conceived and represents not only a plot worthy of dramatic continuity, but it seems to serve a certain purpose by pointing a moral and introducing characters of lifelike naturalness and well delineated portraiture of human beings. Miss Kemble possesses a very pleasing and soothing voice which she employs with tranquility of declamation and conciseness of diction. She proves that she has experience in her chosen line of work and that she knows how to retain the interest of her audience by making herself well understood and only choosing those parts of the work that are most likely to appeal to the heads and hearts of her audiences. Miss Deininger's piano accompaniments to these readings were simply exquisite. She is one of the few pianists who are as efficient in their accompaniments as they are in their solos. She also seems to adopt an entirely different mode of interpretation in her accompaniments than she does in her solos. But each mode is in its proper place and worthy of praise and emulation. The program was as follows: Concerto, D minor, Op. 70 (Rubinstein), first movement, Miss Deininger; Scenes from the Opera—*Der Ferne Klang* (Franz Schreker), Miss Kemble, Miss Deininger at the piano; Prelude No. 16, Op. 28, Etude No. 5, Op. 10, Etude No. 8, Op. 10, (Chopin), Miss Deininger; Scenes from *Der Rosenkavalier* (Richard Strauss), Miss Kemble, Miss Deininger at the piano; Rhapsodie, Op. 19, No. 2 (Brahms), Waldesrauschen (Liszt), Miss Deininger.

BERNHARD ZIEHN'S LAST PUBLISHED WORK.

Canonical Studies: A New Technic in Composition. Milwaukee: Wm. A. Kaun Music Co. Berlin: Richard Kaun Musik Verlag. 1912.

(Reviewed in the New York Musical Courier, December 12, 1912)

The name of this eminent theorist is sufficient in itself to set a value on a technical work. Needless to say, however, Bernhard Ziehn achieved his eminence by the value of the theoretical work he put in his books and his teachings. He was a master of all the contrapuntal complexities known to the mind of man. We may search in vain for any works more skillfully complicated among the forgotten mathematics in sound of the old Netherland school of contrapuntists. There is but one comparatively modern theorist-composer whose work can compare with the contrapuntal mazes of Bernhard Ziehn, and that composer is Klengel, August Alexander Klengel, whose canons and fugues in all keys, after the example of Bach's Forty-eight Preludes and Fugues, are standard works by which others are to be measured.

Bernhard Ziehn, however, has a harmonic color that is not to be found in the greyer works of Klengel. He combines the warm sentimentality of Spohr's chromaticism with the contrapuntal mesh of Netherlandish part writing. We make bold to state that there is no composer who can say that he is beyond the technical skill of Ziehn. As well might a poet or a Journalist claim a vocabulary greater than that of Roget's Thesaurus. This volume of canonical studies by the most learned theorist who has ever made his home in the United States deserves to be studied and reflected upon by all advanced students of musical composition, as well as by composers. It is in no sense a beginner's book, however.

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THE LORING CLUB CONCERT.

On Tuesday evening, May 19th, Scottish Rite Auditorium contained a large audience expectantly awaiting the opening of the fourth concert of the thirty-seventh season of the Loring Club. This expectation was well justified for Mr. Wallace Sabin led his forces through an admirably constructed, and, for the most part, well rendered program of choral works. He was assisted by a string orchestra headed by Gino Severi, and containing in its ranks a newcomer, S. Lavatelli, violoncellist. Before going into the details of the concert I wish to observe that Mr. Sabin is apparently working wonders with the material he has at hand. When he will have trained his choir to carefully watch him at all times and follow his musically bent, then we will have a men's choral that will bear comparison with any other local organization. Mr. Sabin has taste, knowledge and magnetism, and his experience as a choir director plus his well-schooled musicianship makes him a splendid conductor for any organization of this kind to have.

The concert opened with a four-part song for men's voices, with the accompaniment of strings and piano, by Gerard F. Cobb, entitled "If Doughty Deeds." In this number one might have wished for better voices amongst the tenors. They were inclined to be strident and often "ballooned" the tone. In fact, it was the tenor section that rather spoiled the balance during the evening. "Farewell to Summer," by Arthur Foote, was excellently given. The attack was splendid, with excellent pianissimo effects, and this number showed splendid drilling by the conductor. I wish to particularly commend the interpretation of this number. "Before



AUGUSTO ROVELLI
Flute Virtuoso and Member of the Faculty of the European Conservatory of Music (See page 3)

the Dawn," a Persian Idyll, by W. Frank Marling, for chorus, solo tenor and violoncello obligato, was the ambitious number of the program. It is a setting of the words of Richard La Gallienne, reflecting an Omar Khayam philosophy. Musically, the middle sections, the Cavatina and chorus and the following chorus struck me as the best. The closing chorus seemed to me quite out of keeping with the spirit of the work, as it began in a decided Spanish character, descended into conventional middle church writing, and, in the very last verse, had a fugal canon, or canonical fugue, as you please, dragged in literally by the hair. However, Mr. Easton Kent's singing of the solo part pleased immensely. Perhaps it was not entirely free from vocal flaws, and perhaps Mr. Kent is not naturally endowed with a magnificent organ, but his artistic phrasing, his beautiful repression, and, above all, his deep intellectual understanding of that which the composer had written, was certainly a delight to listen to. The cello obligato was well played in a rather spiritless fashion. As a piece of writing, there were times when it was justified, and other times I failed to see why the composer had bothered the cellist to play at all.

The biggest hit of the evening was made by the rendition of the "Wine, Woman and Song" waltzes by Richard Strauss. I cannot praise Mr. Sabin too highly for his absolute Viennese conception of these waltzes. He caught the spirit, the swing and the roguish snap that have made Strauss the greatest exponent of waltz we have ever known. Surely Mr. Sabin must have imbibed fragrant Viennese coffee with his English scones. These waltzes were brilliantly done, beautifully phrased and created great enthusiasm. I should have liked to have heard Mr. Maurer a little more Viennese in his accompaniment, as it struck me that his second and third beats were too even for the Viennese spirit.

Mr. Lavatelli played an Hungarian dance by Adolphe Fischer, and followed it with the Abendlied of Schumann. The young man shows good schooling and a good command of the instrument, but I am strongly afraid that he lacks somewhat in temperament. His playing was precise enough and correct enough, but it certainly lacked warmth—what our friends, the dra-

matic critics, would call the "punch." Allowance must, of course, be made for a first appearance, and I am very much interested in hoping that we shall hear him again. A fine example of ballad singing was "Lochinvar," by Wm. F. Hammond. This is an excellent piece of descriptive writing, and Mr. Sabin is certainly a master of ballad interpretation. Every shading, every change in mood was carefully etched out, nor was the dramatic conception neglected.

Mr. Severi's string orchestra did excellent work, and Mr. Maurer, with the exception of certain times where he attempted to become too orchestral, was his excellent self. But the honors of the evening easily belong to Mr. Sabin, to whom we may look for an excellent men's choral in a comparatively short time—if only those tenors will improve.

E. M. HECHT

HUGO MANSFELDT'S SUPERB PIANISTIC ART.

Distinguished California Pedagogue and Virtuoso Delights a Large and Discriminating Audience With Some Excellent Interpretations

By ALFRED METZGER

A large and discriminating audience assembled at the residence of Miss Stella Howell, 3000 Harper Street, Berkeley, on Wednesday evening, May 20th, to listen to an excellent program of piano compositions interpreted by Hugo Mansfeldt. The affair was somewhat of a private nature as Mr. Mansfeldt decided two or three years ago not to appear in public any more. The audience consisted mainly of pianists and people interested in piano literature and therefore was especially in sympathy with Mr. Mansfeldt's mood. The works represented on the program included such composers as Mozart, Beethoven, Schumann, Chopin and Liszt. When every one of the masterpieces are so delightfully rendered as Mr. Mansfeldt succeeded in doing on this occasion there is hardly any necessity of reviewing every number in detail. Those familiar with piano literature could not help but admire Mr. Mansfeldt's delicacy of touch and daintiness of coloring. Especially enjoyable in this direction were his readings of the Mozart Sonata and the Liszt compositions. When one considers the necessity of proper shading and expression of sentiments conforming to the underlying poetic ideas incorporated in a composition, Mr. Mansfeldt is second to no pianist we have heard here. He also plays with precision as to technical execution and his memory never plays him false. His digital facility is at times truly remarkable in velocity and accuracy, and he is able to rivet the interest of his audience to such an extent that an hour and a half of continuous playing seemed like fifteen minutes. It is surely not to the credit of the San Francisco musical public that artists like Hugo Mansfeldt can not find a sufficiently fertile concert field in California to be able to give a series of public concerts every season with the certainty of unanimous support from music lovers. We trust that the time is not far distant when our resident artists of distinction will find more opportunities to broaden their activities by means of frequent and lucrative public appearances.

The program rendered by Mr. Mansfeldt on this occasion was as follows: (a) Sonata No. 9, A major (Mozart), (b) Sonata No. 14, C sharp minor, Op. 27, No. 2 (Beethoven); (c) Scherzo, F minor, Concert sans orchestre, Op. 14 (Schumann), (d) Nocturne No. 4, F minor (Schumann), (e) Mazurka, A minor, Op. 17, No. 4 (Chopin), (f) Variations sur un air allemand, Op. posth. (Chopin); (g) Nocturne, F sharp, Op. 15, No. 2 (Chopin); (h) Mazurka, F sharp minor, Op. 6, No. 1 (Chopin); (i) Waltz, G flat, Op. 70, No. 1 (Chopin); (j) Andante spianato and Polonaise, Op. 22 (Chopin); (k) Romance (Liszt-Mansfeldt), (l) Rhapsodie hongroise No. 10 (Liszt).

THOMAS EGAN'S SECOND CONCERT.

Enthusiastic Audience Applauds Songs Frequently and Mrs. Robert Hughes of This City Shares Honors With the Principal Artist.

The enthusiasm that prevailed among the audience that assembled at the second concert given by Thomas Egan at the Cort Theatre last Sunday afternoon proved that the singer has made many friends in this city. The program was decidedly varied and quite extensive and revealed the artist in contrasting phases of vocal art. His voice is quite pleasing, especially so in the middle and low register, and as an interpreter of Irish songs and English ballads Mr. Egan certainly possesses the knack of arousing his hearers to the utmost enthusiasm. He also revealed considerable ability in the interpretation of operatic arias, and at times showed more than usual dramatic temperament. On this occasion Mr. Egan abandoned his Irish national costume and gave his concert thereby a more dignified aspect.

Mr. Egan was assisted by Mme. Breton, who possesses a big soprano voice which is frequently off pitch and which is always used at full power. Her enunciation is, however, very concise, and the more dramatic moments of a composition are sometimes emphasized satisfactorily. Upon a second hearing we were not impressed with Mme. Breton as much as the first time. One of the finest artistic features of the performance was the exquisite accompaniments of Mrs. Robert Hughes. It is very rarely indeed that an efficient ensemble player and soloist is also an accomplished accompanist, but Mrs. Hughes certainly possesses all the three artistic qualifications in a high degree. It would have been excellent judgment on the part of the management to permit Mrs. Hughes to play one or two solos. After his San Francisco concerts Mr. Egan filled a number of engagements in the interior of the State, after which he will return East, where he has already been booked for concerts next season.

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San Francisco, May 11, 1914.

Messrs. Kohler & Chase

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(Signed) MRS. RICHARD REES.



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ACCURACY IN USE OF MUSICAL TERMS.

Several teachers of singing in San Francisco have recently, that is, during the last few months, formed themselves into a nucleus to promote accuracy in the use of musical terms—in short, definiteness in all that relates to music, to the end that there may be a clear understanding, this resulting in a meeting at the home of Miss Marie Withrow, 2016 Pine Street, Sunday afternoon, May 17th. The occasion brought together quite a large number of music lovers, and also professionals who are noted in the local musical world. Among these were Mrs. Mariner Campbell, Mrs. Bridge, Mr. and Mrs. Noah Brandt, Miss Elizabeth Simpson, Miss Westgate, Mrs. Jennie W. Taylor and Alexander Stewart.

Miss Marie Withrow opened the proceedings in a very interesting talk, in which she spoke of the misuse of words in connection with music, and said that there was a general agreement among musicians that this should be done away with. She also discussed the necessity for developing the singer's mind and the singer's body, and placed great stress on sound physique as a qualification of the professional singer. Her discourse was filled with apt illustrations. She then introduced a class of vocalists, including six of her pupils, as follows: Miss Nellie Walker, Miss Albina Paramino, Miss Elise Golcher, Miss Marie Bennett, Miss Hamby and Miss Ringrose.

"These young ladies," said Miss Withrow, "will dance for you and sing for you at the same time; and they will not be out of breath when they get through. I am not a teacher of dancing. The young ladies have prepared the dance themselves."

At this novel feature the audience looked with special interest. A song was selected, which was given as a chorus, including trills and various vocal difficulties, and the young ladies danced to its rhythm with much vigor, much skill and much picturesqueness. In fact, they did it so well that an encore was demanded, and the dance was repeated.

After this a purely vocal program was given. Miss Marie Bennett, who has much promise as a coloratura soprano, sang the following numbers: "Mignonette," by Wekerlin; "Maid of Cadiz," by Delibes; "Viens," by Bemberg, and the famous "Variations," by Proch. The manner in which these numbers were given created a very strong impression. In fact, some of her work was very remarkable, and her extreme youth and lack of experience heightened the general effect. Miss Bennett's voice is well under control and she sang with freedom indicating good mental poise. She was greeted with much applause, and was recalled. Later in the afternoon she sang a duet with her father, Sanford Bennett—"Tel Rammenti"—an operatic number. Mr. Bennett is aged 74. His continuing vocal capacity was demonstrated at the Greek Theatre some months ago, when he sang a series of operatic melodies. The ap-

pearance of father and daughter was another striking feature of the afternoon.

Two tenor singers of much promise, also pupils of Miss Withrow—Eric Andressen and Nelson McGee—won solid applause. Both have the robust quality of voice; both sang with force and resonance; both were well received. Mr. Andressen sang "Onaway Beloved," by Coleridge Taylor, and "Mira," by Clutsam. Mr. McGee sang Grieg's "Ein Traum," and "Where is Another," by Arthur Sullivan. The two tenors then sang a duet from



MISS CHRISTINE MILLER

The Distinguished American Contralto Who Has Gained a National Reputation

"Forza del Destino," and this also occasioned enthusiasm.

By request, Miss Albina Farmino sang "Hopak," by Moussorgsky, a Russian song with much dramatic possibility, and this was done admirably.

DAVID H. WALKER.

CHRISTINE MILLER'S ARTISTRY.

(From the Chicago Music News)

A splendid artist is Christine Miller and one of whom all America is justly proud! Most of her study has been done in this country and she glories in the fact,

her trips abroad having been for the purpose of research and observation and having been taken after she was an established success in her own country. Miss Miller is ideal in oratorio and for festival engagements, and so popular has she become in these lines that it is no longer with her a question of what engagements she can get but wholly one of how many she can possibly accept of the multitude offered her. In recital she is no less successful, for her range is so great, her adaptability so perfect and her repertoire so large that not only does she present vocal art in its most beautiful form, but she also adds so wide a range of emotions and of dramatic impulse that interest is held at maximum throughout each program she gives, and every club or society which once engages her is eager for a repetition of the pleasure afforded by her recital.

Miss Miller is a splendid example also of intelligent young womanhood. She carved her own way to the front in her chosen field and for years was her own manager to the last detail of her business. The question of "buying" appearances was never one to be considered in her case and her growth was steady and rapid under the business methods and the fine common sense which she applied always to their manipulation. Not until she had developed her career to such a degree that it was only a question of detail work with an outside manager did she relinquish the reins, and then only that she might use the time gained for artistic ends. Miss Miller is a great favorite in all parts of the country, but nowhere is more admired than in Chicago, where she has appeared so many times that recapitulation is scarcely possible.

RUTH WATERMAN ANDERSON, CONTRALTO.

A very interesting recital by Mrs. Anderson's advanced pupils was given Saturday afternoon at her studio attended by friends and relatives. This recital is but one and the last for the season, of several given during the year for the purpose of demonstrating the progress of the pupil as well as to furnish a means for securing the benefit of concert experience. The following was the program given: Miss Mildred Van Gulpen—Kerry Dance (Molloy), Miss Alice Noble—Cradle Song (Gaynor), Miss Hoare—Daisies (Hawley), Miss Callender—At Parting (Rogers), Miss Emma Bishop—Summer-Night (Goring-Thomas), Miss Roberta Burchell—Spring Has Come (White), Miss Helen Prutzman—Go Not, Happy Day (Whelpley), Mrs. Helen Franklin—Who Will Buy My Lavender (German), Miss Ida Nelson—Elizabeth's Prayer (Wagner), Mr. Archie Thomas—The Horn (Flegler), Miss Margaret Stickel—(Red, Red Rose (Hastings), Miss Margaret Stoner—My Dreams (Tosti). Mr. and Mrs. Anderson also sang delightfully in solos and duets. After the season's work, which has been a very arduous, though interesting one, Mr. and Mrs. Anderson will spend the month of July at Lake Tahoe.

PASMORE CONSERVATORY CONCERTS.

The Pasmore Conservatory, H. B. Pasmore, Director, gave two pupils' recitals at Native Sons' Hall on Sunday afternoon, May 10th, and Tuesday evening, May 12th. Inasmuch as the first event took place on the same afternoon that the Flonzaley Quartet gave its first concert, this paper was not represented. However, we attended the second concert, and if this may be taken as a criterion by which to judge the work of the students, we can justly state that the pupils of the Pasmore Conservatory show industry, care and good training. We really would like to speak of every individual student in detail, but the Pasmore Conservatory introduces so many students that it would require far more space than we have at our command to do the affair justice. No less than twenty-seven students appeared on these occasions. They were taught by Clara King Graham, voice; H. B. Pasmore, voice; Mary Pasmore, violin; Suzanne Pasmore, piano; Blanche Ashley, piano, and George Stewart McManus, piano. The names of these teachers by themselves are ample evidence of the fact that the students have been sufficiently well trained to give satisfactory renditions of the works entrusted to their care. The pupils did credit to these teachers. There were several changes in the programs so that we are not certain whether we understood the announcements in every instance. However, we shall print the programs as nearly correct as we can under the circumstances.

The program for the concert which took place on Sunday afternoon, May 10th, was as follows: The Magic Song (Helmund), Serenata (Tosti), Sally Fox; Violin—Nina (Pergolesi), Bourree (Bach), Grace Read; The Green is on the Grass (Willby), Ave Maria, from "Otello" (Verdi), Mrs. J. G. Dehy; Prize Song, from the "Mastersingers" (Wagner), Searle Nevius; Piano Solo—Variations, C major (Haydn), Phyllis Graham, Class of George S. McManus; Recit. and Aria, "Dove Sono" (Mozart), Vergebliches Staendchen (Brahms), Mrs. Arthur E. Hackett; My Heart at Thy Sweet Voice (Saint-Saens), Hush, Little Child (Buonocini), Viola F. Blake; Aria from "Lucia" Donizetti, Althea Burns; Violin—Sonata, A major (Vivaldi), Mrs. William Gerritt Orton; Charming Marguerite (Old French), Stride la Vampa (Verdi), Mrs. Joseph J. Mora; Aria Porgi Amor (Mozart), Dominica Favero, Class of Mrs. Clara King Graham; Ah, Nulla Calma, (Gounod), A Dream (Rubinstein), Ethel Johnson; Two Grenadiers (Schumann), The Pretty Creature (Old English), Thomas W. Pearson.

On Tuesday evening, May 12th, the following program was presented: At Dawning (Cadman), Magnetic Waltz (Arditi), Alice McGuy; Piano Solos—Romance, F sharp (Schumann), Rustle of Spring (Sinding), Marguerite Welborn, Class of Suzanne Pasmore; Come to the Garden, Love (Mary Turner Salter), Expectancy (La Forge), What's in the Air Today (Eden), Mrs. Newton A. Koser, accompanied by Helen Anderson Brouse; Pilgrims Song (Tchaikowsky), When the Roses Bloom (Reichart), George H. B. Wright; Aria from "Aida" (Verdi), Sophie Rottanz; Concerto in G minor, Second Movement (Mendelssohn), Mrs. Evelyn Ware, Class of Mrs. Blanche Ashley; Recit.—Thy Rebuke Hath Broken His Heart, Air—Behold and See, from "The Messiah" (Handel), Joseph C. Lacey; Air from "Cavalleria Rusticana" (Mascagni), By the Sea (Schubert), Marie Rottanz; Keenan; Violin—Sonata, G minor, First Movement (Tartini), Village Dance (Schubert), Elsie Larsen; Were I a Gardener (Chaminade), The Foggy Dew (Old Irish), Mrs. William Gerritt Orton; Nur wer die Sehnsucht Kennt (Tchaikowsky), Where Cowslips Grow (Pasmore), Mrs. Fred Ashley; O Happy Day (Goetz), Untill (Sanderson), Frank B. Austin; Scene from "Faust" (Gounod), Monnie Clayton; Vision Fugitive (Massenet), Let Me Love Thee (Arditi), Joseph Macaulay.

One of the noticeable features of these concerts was the predominance of young men among the vocal students, and especially of the fine voices and adaptability of these young men. The so-called stronger sex is rarely ever represented at our local students' recitals, and if represented it is hopelessly in the minority. At these Pasmore concerts it was gratifying to note that the male element was very much in evidence not only in numbers but in ability as well. The programs contained several supplementary notices of which we are pleased to note the following:

In August, 1914, Henry Bickford Pasmore will begin his thirtieth year as a teacher of singing. Excepting for three years spent in Berlin as teacher of an artist class in the Stern Conservatory, teacher of singing in the Isadore School of Dancing and "principal teacher" in the Klindworth-Scharwenka Conservatory, Mr. Pasmore has taught singing continuously in San Francisco and vicinity since 1884. Six years at the University of the Pacific, six years at California College, four years at Mills College, two years (Harmony, Composition, and Singing) at Stanford University, two years as director of the Berkeley (U. C.) Choral Society, and several years as director of the Apollo Club (which sang Beethoven's Ninth Symphony under Fritz Scheel) have added valuable experience to the knowledge gained in the study-years spent at the Leipsic Conservatory, with William Shakespeare and with many of the best available teachers, here and abroad.

The Pasmore Conservatory will begin its second year on August 2d, 1914. A good year's work has just been accomplished. Many pupils' recitals have been given, ensemble works have been studied, orchestral rehearsals held and a general enthusiastic musical activity engendered among the pupils enrolled. The Conservatory aims to extend these activities from year to year and will institute bi-monthly class recitals, where each pupil will be required to play before his class, and monthly recitals, where pupils who excel in class, will be permitted to play before invited guests. Four concerts at Sequoia Club Hall, and a closing concert at a large hall or theatre will complete the year's public activities. The harmony class has completed its first term and has shown the utmost interest and enthusiasm for the work under Mr. Pasmore.

SHORT ITEMS OF INTEREST

Mrs. Oscar Mansfeldt, the prominent pianist and pedagogue, will give one of her enjoyable pupils' recitals at the St. Francis Hotel on Friday evening, June 12th. The event will be a Two-Piano Recital and one of the leading features will be the rendition of the Mendelssohn-Concerto by Maurice Robb, an exceedingly talented young pianist, who will be remembered as a boy-prodigy several years ago. Mr. Robb has been residing in Los Angeles and has adopted a business career, but has not discontinued his piano practice. Rather than take lessons from another teacher than Mrs. Mansfeldt he had discontinued taking lessons, but since his return to San Francisco he has again put himself under the direction of his teacher, and a musical treat will be in store for those who attend this forthcoming recital.

The Flonzaley Quartet appeared at the 366th recital of the Saturday Club of Sacramento, which took place at the Clunie Theatre on Friday evening, May 15th. The program included the Beethoven Quartet in C minor, Op. 18, No. 4; Sonata a tre, for two violins and cello by Leclair; Variations from the Quartet in D minor, Op. Posth., by Schubert; Andante Cantabile by Tchaikowsky, and Scherzo by Borodine.

Isadore Cooper, an efficient violinist-pupil of G. Jollain, played at the Junior Exposition held at Dreamland Rink last week and received a medal for skill in violin playing. He is only ten years of age, studied violin since he was four years old and seems to have a brilliant future ahead of him. He was accompanied on the piano by Miss Josephine Thoma, who played very artistically and tastefully, and who in addition to her pianistic art is also a very successful violinist, having received her instruction from G. Jollain.

George Bates, expert accountant and auditor of Sherman, Clay & Co., returned from Honolulu last Tuesday. He was there several weeks enjoying a rest from strenuous duties. Mr. Bates was the recipient of many social attentions, and being quite a golf expert had ample opportunity to test the skill of the Hawaiian admirers of that delightful sport.

Philip T. Clay, Vice President of Sherman, Clay & Co., left last week for the East where he will attend the annual convention of the National Piano Dealers' Association. Mr. Clay is now vice-president of that influential society, and it is understood that he will be elected president of that organization during the current convention. The San Francisco delegation, headed by Mr. Clay, will endeavor to secure the 1915 convention for San Francisco, and if successful will also bring the convention of the National Piano Manufacturers' Association here during the Exposition. We wish the San Francisco delegation luck in its enterprise, and knowing the hypnotic spell which the San Francisco music dealers can weave around anyone, the convention is pretty nearly won already.

Dr. Louis Lissner has returned from a year and a half trip around the world. The Musical Review expects to interview Mr. Lissner on his experiences and may be able to secure very interesting information for its readers.

Gustav Keil, the bass violinist of the Columbia Theatre Orchestra, left for Europe last week where he expects to remain for three months. His principal stay will be in Germany, his native country, and he will be back in San Francisco in time for the new season, which will be an exceptionally busy one.

The junior pupils of Miss Eleanor C. Drew gave a musicale at their teacher's studio, at 4076 Seventeenth Street, on Saturday afternoon, May 16th. The young pianists ranged from eight to fifteen years and revealed much industry and adaptability in their work. The following program was splendidly rendered: Kern—(a) Rondo, Kern—(b) The Katydid, Sara Levy; Kullak—(a) The Clock, Brandt—Tarantella, Viva Drew; Heins—In a Gondola, Beatrice Breining; Van Gaell—Gavotte, Ramona England; Koelling—Two Flowers, Esther Meyer; Lack—Idilio, Thelma England; Williams—On the Lake, Zelle Hussey; Johanning—Yellow Jonquils, Flora Hyland; Vocal Solo—Cadman—At Dawning, Ruth Fleming, Doris Fleming, accompanist; Nevin—The Rosary, Normand Alkalay; Dvorak—(a) Humoreske, Op. 101, No. 7, Chopin—(b) Mazurka, Op. 7, No. 1, Ruth Brouillet; Beethoven—(a) Minuet, Rive-King—(b) The Bubbling Spring, Frances Kelly; Grieg—Norwegian Bridal Procession, Ruth Fleming; Schubert—(a) Scherzo, B flat, Heller—(b) Tarantella, Op. 85, No. 2, Beatrice McLees; Grieg—To Spring, Chopin—Polonaise, A major, Doris Fleming.

EDDIE FOY AT THE ORPHEUM.

Eddie Foy, better known than any other comedian in the United States, and with more actual successes to his credit than any other American star, with the Seven Little Foyes, each of whom is a born comedian, will head the Orpheum bill next week. This will be their first vaudeville engagement in this city and their act has proved an immense laughing hit in the theatres of the Orpheum Circuit in which it has already been presented. Clever as he is, Foy is in serious danger of having his stellar fame somewhat dimmed from seven different sources, the sources being his little sons and daughters. Irvin Cobb's "Sergeant Bagby," a big act in every sense of the word, and a splendid dramatization of his story which proved so successful when published in the "Saturday Evening Post," will be one of the best features of next week's bill. The dramatization was accomplished by Mr. Cobb and Bozeman Bulger, the famous writer of the "New York World." Every detail of the production has been adequately provided for, including a very elaborate stage setting. A cast of seven prominent players do full justice to the sketch.

Harry B. Lester, the Jovial Jester, will deliver his monologue in which is introduced a number of impressions of stage stars, one of them being the late Sir Henry Irving. Lester is a mighty good comedian and one of the best raconteurs of the day. A pretty little musical comedy in tabloid will be presented by Harry Paul and Hazel Boyne, two clever and attractive young people who combine ability with personality in the necessary proportion for a venture like this. The songs in their sketch were all written by Mr. Paul. Athletics, skill and daring are combined by the Kramers in their decidedly graceful gymnastic exhibition. The two men are well skilled in their work and the girl is attractive and wonderfully clever. Next week will be the last of Robert T. Haines and Co.; Matthews-Shayne and Co., in "Dreamland," and Bessie Wynn, "The Lady Dainty."

CORT THEATRE.

William Hodgè will bring the greatest success of his career to the Cort Theatre Sunday night, when he will be seen in "The Road to Happiness," in which he has just finished a twenty-two weeks' run in the Garrick and Princess Theatre, Chicago—the longest and most successful engagement for any play produced this season. In his new play, Mr. Hodgè acts a young country boy who makes a living for himself and invalid mother by day by doing odd jobs about the small town he lives in, while his nights he spends in the study of law under the tutelage of an old country judge. So well does the boy progress in his studies that he is shown at the end of the play, just a year after the first act, a successful young attorney much of the same type as Daniel Voorhees Pike in "The Man From Home."

ALCAZAR.

With a divided week, beginning on Monday night, June 1st, Willard Mack and Majorie Rambeau will make their last appearances at the Alcazar Theatre this season. On Monday, Tuesday and Wednesday nights they will be seen in an elaborate revival of Willard Mack's sensational play, "So Much for So Much." This revival is made in response to hundreds of requests received through the box-office of the theatre. Beginning with the Thursday matinee, they will appear in the first production in San Francisco of Willard Mack's new play, "Their Market Value." This new play, unlike any other of Mack's plays, deals with a subject far removed from the underworld and the realm of crooks. It lays bare certain conditions that exist in society today and Mack handles his subject in the big, masterly, compelling way that has characterized all of his former productions.

The Musicians' Club of San Francisco gave a Ladies' Night at the Sequoia Club Rooms on Saturday evening, May 16th, when the following excellent program was efficiently rendered: String Quartet, Op. 96, "The Nigger" (Dvorak), Savannah Quartet—Mr. Samuel Savannah, 1st violin, Mrs. Samuel Savannah, 2d violin, Mr. Eric Weiler, viola, Mr. Wm. Leimert, cello; "Flora"—Cycle of Vocal Duetto, Dr. H. J. Stewart, 1 The Crocus, 2 The Wild Tonesuckle, 3 To a Lily, 4 Forget-me-not, 5 To a Cyclamen, 6 Red Poppies, Mrs. Carrie Brown Dexter, Mrs. Charles F. Fletter, accompanied by the composer; Sonata in E flat (Richard Strauss), Miss Mary Pasmore, violin, Mr. Geo. Stewart McManus, piano.

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ARRILLAGA MUSICAL COLLEGE ACTIVITIES.

The Arrillaga Musical College has been exceptionally busy during the season just about to close, and is making great preparations for its regular summer season. On Saturday, May 2, the College gave the seventh practice recital of its fourth season, and the program presented on this occasion was as follows: Piano Solo—(a) Etudes, Nos. 2 and 3 (Streabog), (b) March of the Goblins (Holst), (c) La Paloma (Wagner) (Yradier), Master Francis Duenas; Piano Solo—Chaconne (Durand), Miss Helen Anderson; Piano Solo—(a) Hunting song (Schumann), (b) Happy Farmer (Schumann), Miss Evelyn Thatcher; Vocal Solo—Oh Dry Those Tears (Teresa Del Riego), Miss Kathleen Greely; Piano Solo—Humoreske (Dvorak), Miss Marjorie Eaton; Piano Solo—Madridlena (Paul Wachs), Miss Lolita Fatjo; Vocal Solo—The Rosary (Nevin), Miss Kathleen Greely; Harp Solo—(a) Etude Theme with Variations (Schücker), (b) Minuet (Posse), (c) Valse Caprice (Snoer), Miss Bess Pangburn; Piano Solo (a) Aufschwung (Schumann), (b) Fantasia Impromptu (Chopin), Mr. Raymond White.

On Thursday evening, May 7, the eighth recital of the fourth season was given, and the program presented on this occasion included the following participants and compositions: Mr. Raymond L. White, Pianist; Bach—Prelude and Fugue, in C Minor; Mozart—Sonata, No. 9, A Major; Schumann—Nocturne, Vogel als Prophet, Aufschwung, Warum, Ende vom Lied; Chopin—Etudes, Opus 25, No. 1 A flat, No. 3 F, Fantasia Impromptu, Berceuse, Polonaise, A flat.

Summer Season 1914.

True to its established policy, the Arrillaga Musical College will give a regular summer course this year and great care has been taken to compile a program of unusual excellence. This program will include: A Vocal Recital by Sanchez de Lara, an Organ Recital by Achille Artigues, a Piano Recital by Santiago Arrillaga, and a Piano Recital by Raymond White. In addition to these recitals there will be given three musicales which will be announced later. We reprint here part of the neat announcement issued by the Arrillaga Musical College, which has forged ahead until it must be counted among San Francisco's leading musical educational organizations:

The natural cool climate of San Francisco makes a summer course particularly pleasant; it affords the student and teacher from the smaller interior towns and communities many opportunities for advancement and improvement in their work, besides combining their work with pleasure and sightseeing in the metropolis of the west and a chance to view the rapidly growing exposition. Many teachers feel the need of inspiration and further study, of fruitful suggestion, of acquaintance. Their repertoire of teaching pieces needs new and interesting additions. Their own performance has probably deteriorated and needs new incentive and supervision. To meet these needs the Summer School

has arranged to give instruction upon the following plans:

I. To offer to music teachers and to students expert instruction in Piano, Voice, Violin, Violoncello, Harp and Organ, whereby they may progress as performers and become familiar, so far as the time permits, with the essential principles of good art and good performance. Advanced students may be coached in recital programs.

II. To offer to teachers of Piano a thorough course in Piano-teaching Methods, bringing them in contact with the latest developments in piano technic, making them acquainted with new and successful methods of teaching and familiarizing them with a large repertoire of studies and teaching pieces suited to the varying needs and capacities of pupils. In other words, both the material and systematic manner from the beginning to advanced performance. In addition painstaking instruction is given in Harmony, Musical Analysis and History of Music, all of which are so necessary to intelligent musicianship.

The faculty of the Summer School of the Arrillaga Musical College will be as follows: Santiago Arrillaga, Dean of the Faculty, Director of Piano Department, Professor of Piano, Harmony, Composition; Fernando Michelena, Director of Vocal Department, Professor of Vocal Culture; Sanchez de Lara, Director of Operatic School, Professor of Singing and Coaching, Instructor of Solfeeggio; Achille Artigues, Director of Organ Department, Professor of Organ, Piano, Musical Analysis; Walter D. Stafford, Director of Violin Department, Professor of Violin and History of Music; Wenceslao Villalpando, Professor of Violoncello and Ensemble; Vincent de Arrillaga, Professor of Piano and Solfeeggio; Joanna Frances Kinsinger, Instructor of Harp and Piano; Victor M. Medina, Instructor in Violin and Mandolin; Raymond White, Instructor in Piano and Harmony; Amelia de Arrillaga, Instructor in Singing; Edwin Hutchings, Instructor in Piano; Instructor in Public School Music to be announced later; the following courses will be offered: Musical Analysis, Harmony, Vocal Culture, Solfeeggio, Recitals, Public School Music.

The course will consist of the following lectures and the usual studies: Santiago Arrillaga, ten lectures in Harmony, giving a general idea of the study of harmony, its practice, the lessons to be as follows: Intervals, Triads, Inversions, Dominant Sevenths, Diminished Sevenths, Modulation, Melody Construction, Melody Accompaniment, Altered Chords, Recapitulation; Achille Artigues, ten lectures on Historical Analysis. Music as an Art—Its Origin, Its Development. Introduction, Rhythm, Melody, Notation, Monody, Popular Song, Harmony, Tonality, Expression, Harmonics, Motet; Fernando Michelena, the Psychology of Singing, three lectures on the Art of Voice Culture: Classification of the Voice, Art of Bel Canto—What it is, Why so called, the Different Schools of Singing, The Art of Singing—What it consists of and How Accomplished, Vowels—Voice Placing, The Science of Vocal Culture; Sanchez

de Lara, ten lessons in Solfeeggio, Sight Reading and Ear Training; Miss Joanna Frances Kinsinger, a lecture on Primitive Instruments, their Development. The Harp; a lecture on Spanish Music, Santiago Arrillaga; a lecture on Piano Pedagogy, Vincent de Arrillaga; a lecture on Chopin, Santiago Arrillaga.

STEINDORFF HONORED BY TREBLE CLEF

The eighth anniversary of the Treble Clef Club and the installation of new officers were celebrated jointly Wednesday afternoon with a musical luncheon at the Bellvue Hotel. Mrs. William C. Blank, retiring president, occupied the chair. Paul Steindorff was guest of honor. The musical programme comprised violin solos by Mrs. W. G. Orton, with Paul Steindorff at the piano; Quartet, "Pretty Primrose Flower," Mrs. L. Le Page, Mrs. George Fouratt, Mrs. H. I. Mulcrevy, and Mrs. H. C. McCurrie; solos by Mrs. L. Le Page. The new officers are: Mrs. Walter Scott Gray, president; Dr. Blanche Culver, first vice-president; Mrs. E. J. Moser, second vice-president; Miss E. Donlon, secretary; Mrs. J. S. McComb, treasurer; Mrs. F. Sholtz, librarian; Miss Belle Bellen-gall, assistant librarian; Mrs. O. C. Coiner, chairman music committee; Mrs. William Blank, chairman of voice; Mrs. E. Fouratt, reception committee.—S. F. Chronicle, May 16.

The Manning School of Music, 2550 Jackson Street, gave a pupils' recital on Friday evening, May 22d. The participants were Miss Lillian Capp, pianist, and Miss Gertrude Salter, contralto. The program was as follows: Theme and Variations (two pianos) (Nicolai von Wilm), Miss Capp and Mr. Manning; Papillons (Schumann), Miss Capp; (a) The Nightingale's Song (Nevin), (b) Unexpressed (Carrie Jacobs-Bond), Miss Salter; (a) Polonaise, C sharp minor, (b) Nocturne, E flat major (Chopin), (c) Elfin Tanz (Grieg), (d) On Wings of Song (Mendelssohn-Liszt), (e) Grillen (Schumann).

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Price 10 Cents

PACIFIC MUSICAL SOCIETY CLOSSES SEASON.

Exceptionally Representative Program, Including the Brandts-Buys Quintet, Rendered With Artistic Skill and Musical Enthusiasm.

By ALFRED METZGER

The Pacific Musical Society gave the closing concert of its present season at the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, May 27, before an exceedingly musical audience that crowded the handsome auditorium to the doors. The Pacific Musical Society has given many exceedingly delightful musical events during the season 1913-14, but we are sure none of them could have surpassed this most recent one. The program was an exceptionally well chosen one and it included a novelty in musical composition that left an exceedingly agreeable impression, something that can be said of but very few of the so-called modern school of composition. Upon Miss Esther Deininger's shoulders rested the responsibility of beginning this excellent program. It would have been difficult to make a better choice in this respect. Miss Deininger was perfectly at ease and played in her usual excellent style. She had selected Chopin's Variations in B flat major, Op. 12, and Weber's Rondo Brillante in E flat major, Op. 62, as her medium of artistic expression. She not

strength and a musical background to the work of the soloist.

Mrs. Marie Patridge Price, soprano, sang a group of three songs, including Paysage (Huhn), The Cock Shall Crow (Carpenter), So Sweet is She (Old English), and There Sits a Bird on Every Tree (Foots). This is the first time we have had the pleasure of listening to this efficient vocalist and the experience was indeed very pleasant. Mrs. Price possesses a clear, ringing voice of exquisite quality and she uses it with intelligence and artistic understanding. Her diction is clear and her phrasing shows that she possesses the necessary qualifications of an accomplished singer. Mrs. Price was accompanied on the piano by Mrs. Grace E. Mott, who proved herself thoroughly competent to cope with the responsible position occupied by her.

The feature of the program was, of course, the rendition of a Quintet by Brandts-Buys, a Holland composer, who has lately become well known among the modern writers of chamber music. This was the first production of this work in San Francisco and credit is due to Elias Hecht, who is particularly active in this matter of bringing new compositions of value and interest to this city, and even assume the responsibility of presenting them. Those who rendered the work on this occasion were: flute, E. M. Hecht; violins, Louis W. Ford and Nicolai Weiss; viola, Clarence B. Evans; cello, Victor de Gomez. Before going into details we desire to quote from the program the following description of the work which will prove of interest to those who were not present to hear it:

JAN BRANDTS-BUYS was born in Zutphen, Holland, September 12, 1888. His work is characterized by the expression of new melodic and harmonic ideas in short, concentrated forms. Contrary to the usual modern tendency, he uses a small setting, such as the small orchestra, the quartette, quintette, etc., to express his ideas.

None of the four movements of this quintette has an indicated tempo, but is headed by a biblical quotation indicating that the spirit and inspiration of the work is derived from the Nativity. Its melodic beauty, wealth of thematic material, new and surprising harmonic treatment, and inspirational force, put it into a little frequented field, that of sacred musical ideas clothed in absolutely secular concert form.

The four movements are headed as follows:

1. And There Were Shepherds Abiding in The Field, Keeping Watch Over Their Flocks By Night.
2. And Lo! The Angel Of The Lord Came Upon Them, And The Glory Of The Lord Shone Round About Them.
3. And There Came Wise Men From The East To Worship The Child.
4. I Bring You Tidings Of Great Joy; For Unto You Is Born This Day A Savior.

The first movement, in 6-8 time, starts with an introduction indicating the calm, brooding stillness of the night. After 29 bars, this leads directly into a pastorale. A shepherd plays his pipe, which is presently accompanied by the bleating of the flock which has gradually awakened and become restless. The restlessness is quieted and again the brooding calm of the night descends upon the scene, only to be interrupted once more by the restless stirring and shifting of the flock. The shepherd blows a free and joyous air, while his shifting charges move in sympathy with his mood. But their unrest increases and, after reaching a climax, is stilled and lulled to repose by the calmness and beauty of the night.

The second movement, in 3-4 time, starts with a light staccato theme in all the instruments which creates an atmosphere of expectancy. Into this, steps the Angel of the Lord, represented by a theme on the Cello to a celestial accompaniment of Flute, Second Violin and Viola. This is then taken up by the First Violin, a beautiful effect being introduced by the use of harmonics. The two themes are then developed and interwoven, the movement coming to a calm ending.

The third movement, in 4-4 time principally, is a fine example of musical description. The principal theme, oriental in character, is announced by the flute alone. The First Violin takes it up to a pizzicato accompaniment of Viola and Cello which indicates the soft tread of the approaching camels of the Wise Men. The Second Violin takes the theme and indulges in a dialogue with the First Violin, and, after a short interruption by the flute, they are joined by the Viola, which makes the Trio of Wise Men complete. They immediately worship the Child and, after the string quartette, which is then embellished in a novel and somewhat unconventional manner by the Flute. The Adoration over, the Wise Men retire as they came and the movement ends with a reverential Amen.

The fourth movement, in 4-4 time, is one of boisterous rejoicing. It starts with a rough, syncopated joyous rhythm, which leads into the noble theme of the Annunciation, given out by the Cello to a string accompaniment. This is taken up by the Flute and carried forward to a climax of ecstatic joy. From this point on, the composer develops these ideas through various keys, bringing the movement to a rapturous and rejoicing close.

In these days, when modern composers are endeavoring in all kinds of ways to rob music of its greatest assets, namely, melodic beauty and theoretical symmetry, it is indeed gratifying to find a master of composition who does not consider himself inferior when he adheres to these two great principles of musical composition. When, nothing short of insanity, seems to have crept into the works of our modern musical, dramatic and literary geniuses, it is a relief to listen to one who adheres to principles inspired by sanity and common sense. This Brandts-Buys Quintet is based upon what is known as the programmatic style of composition, each and every movement being written according to a certain theme which, in this case, is representative of a religious episode. Barring possibly the first movement, which is somewhat fragmentary in form, and, being descriptive of occurrences apart from the religious atmosphere, quite worldly in its character, the work is indeed very "churchy," and no doubt fully conformant to the spirit of the lines that introduce each movement. This quintet belongs to those delightful

works which do not require repeated hearings to be understood. Melody and tonal balance as well as even harmony are easily comprehended, and most of this work is based upon these musical fundamentals. We prefer the third movement, which is not only the most skillfully constructed of the three, but which is also most representative of the modern spirit of composition which is endeavoring to bring as many as possible of conflicting themes and harmonically conflicting elements into one musical period. None the less, the composer does not offend refined artistic sensibilities, but remains this side of the lunatic asylum. This movement is introduced by the flute, later taken up successively by the first and second violin and treated exquisitely in various forms of ensemble modes, such as duets, trios, etc. The flute part in this movement is especially beautiful and therefore difficult, and we must say that Mr. Hecht did not only succeed in obtaining a beautiful, "liquid" tone, but he grasped the emotional side of the phrases and brought it out with excellent effect. Victor de Gomez also had ample opportunity to emphasize the mellowness of his tone and the artistic finesse of his interpretation. Messrs. Ford, Weiss and Evans were equally facile in their execution and the work was one of the very best rendered among those that we have been able to hear this season. The description quoted above is so concise and thorough that it does not need any other comment on our part to give our readers an idea of the beauty of the work. It is one of the best modern works we have heard this season.



MISS MARJORIE E. YOUNG

Talented Young Pianist, Pupil of Hugo Munsfeldt, Who Gave a Piano Recital Recently (See Page 3, Col. 3)

only succeeded in bringing out the technical brilliancy of these works in a manner to delight her hearers with her facile finger dexterity, but she combined this digital skill with a singularly well developed sense of musical intelligence which gave verisimilitude to the poetic and romantic phases of the works she so ably interpreted. Miss Deininger made an excellent impression with her audience and was heartily and justly applauded.

Jack C. Hillman, the well known young baritone soloist, had made a very wise selection when he decided to sing Invictus (Huhn), Twilight (Hummel), Lied (Cesar Frank), and the aria from Herodiade (Massenet). This talented young vocalist makes an excellent impression by reason of his sincerity and seriousness with which he invests his vocal efforts. His voice is quite smooth, and, although there were evidences of the after effects of a cold, it was sufficiently smooth and pleasing to enhance the effect of his decidedly artistic interpretation. Mr. Hillman has improved steadily since we heard him the first time, several years ago. He has studied to great advantage and he is one of the few male singers before the public in this community who are really worthy of serious recognition. Mr. Hillman was accompanied by Mrs. William Ritter, who revealed herself, as usual, as an artist in her successful endeavors to give



HOWARD E. PRATT

The Well-Known Tenor Who Directed Haydn's "Creation" in Santa Rosa Recently (See Page 4, Col. 2)

During the course of the program, Mrs. Eugene Elkus and Miss May Sinsheimer made a few appropriate remarks, thanking the members for the assistance during the past season, expressing their regrets at the absence of Mme. Emilia Tojetti, the President, and expressing the hope that next season every member will assist in making the same even more successful than any previous one, especially on account of the exposition, which will bring many musical people and artists to this Coast. The Pacific Musical Society has every reason to look back with pride upon the season just passed.

The violin pupils of Otto Rauhut gave a studio recital on Saturday, May 30th. Miss Vira A. Parker was the accompanist. The following well selected program was presented with considerable skill and ability: Violin Quartette, "Andante" (Spohr), Katherine Behrmann Edna C. Horan, Cecil Rauhut, Florence Johnson, Gladys Shoemaker, Grace Deming Sime, Sylvan Moise, Eugene Brandlein; Violin Solo, "Air Varié" (Rieding), Florence Johnson; Berceuse (Godard), Sylvan Moise; Concerto (De Beriot), Eugene Brandlein; Mazurka (Mlynarski), Grace Deming Sime; Humoreske (H. Pabst), Gladys Shoemaker; Allegro Brillant (Ten Have), Katherine Behrmann; Concerto No. 7 (De Beriot), Edna C. Horan; (a) Andantino (Martini-Kreisler), (b) Liebesfreud (Fritz Kreisler), Cecil Rauhut; Intermezzo (Mascagni), Katherine Behrmann, Edna C. Horan, Florence Johnson, Cecil Rauhut, Gladys Shoemaker, Grace Deming Sime, Sylvan Moise, Eugene Brandlein.



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MUSICAL COURIER EXTRA ON COMMISSION.

William Geppert, Editor of the Musical Courier Extra, One of the Best Informed Experts on the Piano Question Pays High Compliment to this Paper.

In an exhaustive article on the piano trade in San Francisco in particular and the commission question in general, Mr. Geppert pays a very handsome compliment to the editor of this paper. We shall from time to time quote from this article as it contains many things valuable to the readers of this paper who ought to know more about the piano trade as they do now. We confess to being sufficiently selfish to begin these quotations with an article referring to ourselves. Here is what Mr. Geppert has to say:

Coast Commissions.

In another part of this issue of the Musical Courier Extra will be found an interesting article from the pen of that bright writer, Alfred Metzger, editor of the Pacific Coast Musical Review. It has to do with the commission evil, and shows how this is being handled by these San Francisco dealers. This man Metzger is not a "native," as that word is used in this section, for he is one of those foreign born persons who have done so much to bring into this section that artistic atmosphere which has resulted so fruitfully among these people. Mr. Metzger is one who has toiled for ideals, mayhap for money too, but with that one ideal in view, the advancement of these people along artistic lines. His work has been that of propagating good music. He has worked earnestly, with a sacrifice of his own interests, but he has built, he has made and sustained a musical paper in this comparatively barren section, and while he has had the assistance at critical times of the best men in this piano trade, he has had to sacrifice much for the sake of his ambitions in this direction—and such sacrifice means a great deal to a man who knows the value of money and its purchasing powers. So here is another example of how artistic folk in this section have worked, with little thought of enolument in a monetary way. Mr. Metzger's love for music has prompted and sustained him in his work, and it is one of the interesting features of a journey to this section to hear how this man has succeeded in establishing a musical paper on this coast—a thing that many large cities of this country in the East can not boast. In this paper Mr. Metzger writes of the musical events of this country, and at the same time he supplies musical news to the Musical Courier publications and is one of their most valued contributors.

Such endorsements as these reward a man for any sacrifices he may have been obliged to make in behalf of certain principles. Money is of course a very desirable thing, but the respect and approval of your fellow men is to us a far greater thing. And whenever our friends at home and abroad express their appreciation of our humble efforts in such hearty manner, we feel a certain satisfaction in the knowledge that after all our mission has been understood and our labor has not been in vain.

THANKS FROM THE HUGHES-WISMER-RILEY TRIO.

The Pacific Coast Musical Review was indeed very glad to receive the following communication from Hother Wismer after the close of the exceedingly successful season of the Hughes-Wismer-Riley Trio:

My Dear Mr. Metzger:

I most heartily appreciate the genuine interest you have taken in the Hughes-Wismer-Riley Trio, and in the cause of good music here. The splendid criticisms which you have written of our concerts seem to have been actuated by a desire to foster a promotion for a higher musical endeavor here, in influencing the public to hear beautiful chamber music, given by resident musicians. It has certainly meant much to me and my colleagues of the Trio and has encouraged us to go on with many rehearsals for more concerts next season. Mrs. Hughes and Mr. Riley join me in giving you our very best thanks. With kindest regards and best wishes from

Yours most sincerely

HOTHER WISMER.

MISS MARGARET BRADLEY'S OPERA LECTURES.

The opera lecture recitals given by Miss Margaret Bradley during the season just closed were so successful, both from an artistic and financial point of view, that many of the subscribers of the series have already applied for the privilege of subscribing for season tickets this fall. Miss Bradley has already made arrangements for a series of three recitals to take place prior to Christmas, the first of which will be held at the home of Mrs. B. H. Welch, corner of Eighteenth street and

Eleventh avenue, Oakland. Miss Bradley was also approached by several singing teachers to give a series of recitals for students which will be arranged provided a sufficient number of people can be interested in the same.

THEODORE BONNET'S NEW BOOK.

Editor of Town Talk Publishes an Excellent Literary Work Containing Enlightening Revelations in Regard to Modern Political Activities.

The attention of the Pacific Coast Musical Review has been directed toward a new book published by the Pacific Publishing Company from the pen of Theodore Bonnet and entitled "A Friend of the People." Mr. Bonnet is editor of Town Talk, one of the most interesting and best edited weekly journals in this country. Mr. Bonnet is one of the most brilliant writers we have ever had the pleasure to know and his excellent work in behalf of political regeneration in the Western half of America has been one of the biggest victories in weekly journalism. Mr. Bonnet is a fearless writer and his style is convincing and emphatic. He is a past master in epigrammatic and forceful narrative and his sentences adhere to the mind because they invariably are the result of much experience and careful research. In this book, which is written as a play, Mr. Bonnet exposes the hypocritical attitude of the so-called reformer and reveals in graphic style the many tricks and deceptions that are resorted to by modern politicians to fool the public. Every one who desires to vote intelligently and who wants to understand the political game as it is played today, thereby securing for himself individual liberty and independence of action, should read Mr. Bonnet's book which can be had at any leading book store. In these days when so much is said about the people ruling, it is necessary to understand what is really meant by this term and how the so-called demagogues are fulfilling their promises to let the people "rule." Mr. Bonnet's book (or play), will soon be placed on the boards, and if given any chance at all should prove one of the dramatic triumphs of the season.

MRS. VON MEYERINCK LIKES SCHOENBERG.

Well Known Singing Teacher Gives Reasons Why She Enjoyed the Ultra-Modern Chamber Music Composition and Fails to Agree With the Editor.

The following communication from Mrs. Anna von Meyerinck, the well known singing teacher, gives another view of the Schoenberg Quartet recently introduced here by the Flonzaleys. As Mrs. von Meyerinck states in her introduction, tastes differ, and so we give here the impressions received by someone else:

Larkspur, May 23, 1914.

Dear Mr. Metzger:

When reading your criticism of the Schoenberg Quartet, as played by the Flonzaleys last Thursday night, I was more than ever before convinced that there is nothing in life to be found to compare with the difference and divergence of taste, that one finds in music.

I went to the concert, trying to make myself as neutral or as receptive as possible, for I also am very conservative in my musical taste and have for instance, not yet had the good fortune to hear "Richard II" in such a way that I could say I derived unalloyed enjoyment from his genius. I mention this to show you that by nature I would consider myself rather prejudiced against the ultra-modern tendencies. I would like to send you, therefore, what I jotted down on my program, as the music passed in a kaleidoscopic fashion before my mind's eye. I had no chance to see the score beforehand, so what I wrote were impressions I received instantaneously. Here they are: Weltschmerz (soul's sorrow)—Vagueness—Consolation through tears.—Decision, alternating with doubt.—Decision positive—Dance of fire (passions?) into Nirvana.—Back to decision. (That there was also meandering through waste spaces I will not deny, but then, if the composer copied from life, it would be untrue, if this phase did not exist in his composition.)

Lullaby of Life (first violin and viola, muted). (They, to us, were the "dramatis personae" in the unfolding of this Drama of Life.) Lutins between a Procession.—Fugue—Second Fugue.—Down into the waters (Or—as Siegfried—into the untired event?)—Cello, the only surviving voice.—First Violin: is it a baby's or a woman's voice?—New and better conditions arise.—Wings.—(What wonderful effect, that tremolo on each instrument!)—Motive on G string, then answer on Viola.—Chord!!—Wings (same tremolo, does it depict the music of the spheres?)—Organ Point: Stability?—Final rest?

An after thought gave me the idea that the viola carries or depicts the male character in this Tragedy of Life. It gives out every new theme. While, to my knowledge, the first violin (the woman) only once gives out the theme, and that is after the first appearance of the music of the spheres (the wings). Is it her voice, calling from the other side? For only so can I solve that terrific chord, just before the reappearance of the "wings." It is tragedy of some sort, either self-chosen destruction or insanity, for immediately there reappears the music of the spheres.

Also, logically, did the composer have to choose as form the continuity of movements? There is no stopping in the course of life, and death is only a transition from this life to another. I will admit that to enjoy—or to try to comprehend this composition—it will be necessary to read it—or to listen to it—horizontally, and not vertically, for chord-effects. "History repeats itself," and it seems to me advisable to go about it as you do to comprehend Palestrina and his like. Here the various motives want to be followed up independent of each other—it is modern music and necessarily depicts the Zeitgeist, and that is, that we all strive for the expression of our individuality. If that clashes with the expression of another individuality—tant pis—but it does not deter us from our goal. So if the single in-

dividual motives clash at times, it is only accidental, and will be righted in time. And those motives are each and all beautiful melodies and have a right to exist independently and work out their own end, even if they clash at times with the old laws of theory and harmony. Socialism also clashes with old laws, but we need it for the progress of this old world of ours.

Also do I agree with you, that this music goes to the nerves. Seldom, perhaps never, have I experienced such an avalanche of "thrills" down my spine than during the listening to this composition. And listening—as I did—without any preparation to so stupendous a work, decidedly proved a "physical exertion," which manifested itself in my case in a fit of yawning during the following Beethoven Quartet, of which I was very much ashamed; but which I could not master. In its placid, almost Mozartean character, the Beethoven number—just music-making, pure and simple—not the Beethoven of later years—gave me a chance to dream—of the Schoenberg Quartet and wondering when I would have the good fortune to listen to so perfect a rendition of it again.

I just happened to find an interesting paragraph in "Rhythmic Conception of Music," by Margaret H. Glyn. It bears upon the foregoing and may help to solve our modern riddles. Here it is:

"The standards of Pitch represent exact relation by physical affinity. Affinity of synchronous pitch—relations—is expressed by the word Consonance, and the standard of synchronous relative pitch is the common chord or triad, major and minor. Consonant and Dissonant in this relation also explain themselves, and pitch-outline in these conditions becomes synchronous, as it consists of the simultaneous combination of several parts. Such a combination is not necessarily harmony, except in Western music, which does not admit of a synchronous pitch-outline without the consonant standard. The importance of this standard to Western ears is perceived in the fact that we are practically unable to conceive of music without it. A synchronous pitch-outline must be harmony, or it is not music. Yet in some Eastern music, notably in that of Java, a highly developed synchronous time-outline is found, the several parts of which are distinguished by varying color-outline, while the pitch-outline is purely Dissonant. It is clear that these musicians are bent upon freedom, and have dispensed with all standards save those of duration.

Sincerely yours,

ANNA VON MEYERINCK.

MISS MARJORIE E. YOUNG'S RECITAL.

By Bessie Fuller.

One of the most pleasing of the Mansfeldt studio recitals of the year, was given by Miss Marjorie Elworthy Young, pianiste, Wednesday evening, May 27, at Mr. Mansfeldt's residence. Miss Young's program was long and varied. It included Beethoven's Sonata in E major, Op. 109; a group of three numbers by Chopin, including the studies in F minor (Op. 25, No. 2), C sharp minor (Op. 25, No. 7), and waltz in A flat, Op. 42; also Elegie, Op. 1, No. 1, by Elkus; Gavotte in D minor (Op. 5, No. 4), by Drangosch; and Chopin's Ballade in G minor, Op. 23; also Prelude in A flat (Op. 28, No. 17), by Chopin; Piece Rocco (Op. 36, No. 1), by Moszkowski; and Zarembski's Tarantelle, Op. 25; and the Cantique d'Amour and Rhapsodie Hongroise, No. 11, by Liszt.

This enumeration of the works performed indicates that the young lady essayed a task which made demands upon her acquirements of all kinds. As is common in the construction of programs for performances of gifted amateurs, attention was evidently paid to the due making of a climax at the end, and the Cantique d'Amour of Liszt and the Eleventh Rhapsodie by the same composer were as good numbers as could have been chosen from the viewpoint of Miss Young's capacities. Mr. Mansfeldt, however, expressed the opinion that the Beethoven Sonata was played better than any other number, which must have been a very gratifying compliment to Miss Young. Every pianiste seems to have a certain adaptability in some particular musical direction. Miss Young's ability to perform work requiring clean-cut and strong grasp was proved by her performance of the Gavotte, Piece Rocco, and Tarantelle. While it takes one older in years than Miss Young to fully sound the depths of composers of master minds, it was gratifying to observe that this young pianiste has perceptive faculties so strongly marked as to be capable of much development. This was proved by her rendering of the Etude in C sharp minor. An appreciative and enthusiastic audience paid tribute to Miss Young's conscientious endeavors, and to her very accurate technical skill.

On Saturday afternoon, May 16th, the pupils of Mrs. Dwight Marchant gave a piano recital at their teacher's studio at 1562 Hayes Street. The following program was very well rendered: Peer Gynt Suite (Grieg), Miss Rose Chapman, Mrs. Dwight Marchant; Martha (arr. by Krug), Miss Claire Lando; Toreador Song from Carmen (arr. by Erich), Menuet from Don Giovanni (Mozart), Miss Adele Harris; Valse Lente (Schutt), Berceuse from Jocelyn (Godard), Miss Bernice Geirline; Merry Farmer (Schumann), Valse Intermezzo (Renard), Miss Ruth Pechart; Barcarolle for Violin and Piano (Savannah), Miss Edna Gunzburger, Miss Adele Harris; On the Lake (Liebling), Melody (Massenet), Gustave Niebann; Valse, E flat (Durand), Mazurka, G minor (Saint-Saens), Miss Irma Davis; Valse "Iris" (Renard), Miss Leilehua Wallace; Etude, Op. 10, No. 12 (Chopin), Polonaise, Op. 40, No. 1 (Chopin), Miss Elinor Jackson; Chant du Paysan (Rendano), Valse from the Ballet Coppelia (Delibes), Miss Leone Ettinger; Ballade, F major (Chopin), Valse, E major (Moszkowsky), Miss Rose Chapman; Valse (Renard), Miss Florence Terkelson; Souvenir (Karganoff), Faust Fantasy (arr. by Krug), Miss Celie Isaacs; Valse—Paraphrase (d'apres Chopin) (Schutt), Miss Rose Chapman, second piano accompaniment, Miss Elinor Jackson.

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MME. MARION DOWSETT'S ARTISTIC SUCCESS.

The Possessor of an Excellent Mezzo Soprano Voice and Unusual Artistic Temperament, This Charming Singer Enthused a Large Audience.

By ALFRED METZGER

Mme. Marion Dowsett, mezzo soprano, assisted by Herbert Riley, 'cellist, and Gyula Ormay, pianist, gave a concert at the Colonial Ballroom of the St. Francis Hotel on Thursday evening, May 28th. A very select audience was in attendance and the frequent outbursts of applause proved beyond a doubt that Mme. Dowsett understood perfectly how to please her listeners. The program was representative of the very best of musical literature, including principally concert songs, but also including works of an operatic nature. The selections were varied in character and demanded exceptional talent for adequate interpretation. Mme. Dowsett possesses a warm, rich mezzo soprano of "velvety" quality, which has been properly placed and which is used with fine artistic intelligence. Among the songs on the program that taxed Mme. Dowsett's ability more than anything else were the two works by Franz and Strauss. Any singer who can give these two songs such satisfactory interpretation as to expression and phrasing as Mme. Dowsett did on this occasion does not need to be afraid of giving satisfaction in any of the other works in vocal literature. The possessor of a beautiful voice will never find any difficulty in singing the notes of a song, but to extract a sufficiently pronounced sentiment from these notes to match the words written to express the same is an art of which but few are capable. We are pleased to state that Mme. Dowsett gave complete satisfaction both as to beauty of voice and intelligence of expression, and this is something we can not too often say of our resident artists.

In the main, Mme. Dowsett's diction was also very gratifying. The foreign languages were pronounced quite clearly and it was possible to understand her. Mme. Dowsett is studying with Mme. E. Vincent, and, judging from the work she did on this occasion, she is beyond question in excellent care. Herbert Riley played a group of cello compositions with that unquestionable artistic judgment which has made him such a favorite with San Francisco concert goers. His tone was very smooth and flexible and the manner of his interpretation according to the most approved musical principles. His technic is unusually facile. Indeed he is thoroughly well equipped for the interpretation of the most representative gems of musical composition. Gyula Ormay played the accompaniments with exquisite taste. Indeed we have never heard Mr. Ormay to finer advantage. He proved to be an accompanist upon which a singer may confidently lean and expect hearty co-operation. We became more than ever convinced that Mr. Ormay is one of the most efficient musicians residing in this vicinity.

The complete program rendered on this occasion was as follows: Madrigal (Victor Harris), Her Rose (C. Whitney Coombs), Inter Nos (Alexander MacFadyen), Billy Boy (David Emmell), But Lately in Dance I Embraced Her (A. Arensky), Mme. Marion Dowsett; Violoncello Soli—(a) Liebeswerbung (Hugo Backer), (b) The Swan (C. Saint-Saens), (c) Papillon (D. Popper), Mr. Herbert Riley; Connais-tu le pays? from Mignon (A. Thomas), Psyche (E. Paladilhe), Si nes vers avaient des ailes (H. Hahn), Elegie (Massenet), Mme. Marion Dowsett; Aus meinen grossen Schmerzen (Robert Franz), Zueignung (R. Strauss), Mme. Marion Dowsett; The Salvation of the Dawn (F. Stevenson), Mme. Marion Dowsett, (cello obligato, Mr. Herbert Riley); Esser Mesto, from Martha (Plotow), Oh figliuol, from Il Profeto (Meyerbeer), Mme. Marion Dowsett; Aloha Oe (H. M. Queen Liliuokalani), Mme. Marion Dowsett and Mr. Herbert Riley.

CHAMBER MUSIC IN BERKELEY.

By E. M. Hecht

The beautiful residence of Allen Gleason Freeman, in Berkeley, was thrown open for a concert of chamber music on Monday evening, June 1st. A chat with Mrs. Freeman preliminary to the concert revealed a devotee to this highest form of musical art. Both she and Mr. Freeman take a genuine delight in aiding the cause of this somewhat neglected side of music. The setting was ideal. A large open reception room with a cheerful fire in the open hearth, a subdued lighting, and the musicians in a bay window alcove facing a cosily-seated gathering—such are conditions and surroundings that work for perfect "Kammermusik." The concert was given by Joseph McIntyre, pianist, and Victor de Gomez, assisted by Mrs. Charles Louis Seegar, violiniste, and Miss Eva Gruninger, contralto. The program consisted of the Mendelssohn Trio, Op. 49, in D minor, for violin, cello and piano, Mozart's lovely Sonata in D major, for violin and piano, and two numbers of Edward Schuett's Trio, Op. 45, the Andante and Finale. Miss Gruninger gave us songs by Liddle, Edward German, Cadman and Stevenson.

The evening was most enjoyable. The trio gave us a most excellent reading of the works, the intonation and tone balance being exceptionally well-sustained throughout the evening. The Mendelssohn Trio was done with fine spirit, and in the beautiful Andante con moto the violin and cello sang their parts with great fervor and effect. The Schuett Andante is an interesting bit of writing, but the finale is rather conventional and prosaic. If the rest of the composition is no better than these sections, then this trio cannot be classed among the big things. Individually, Mr. McIntyre did his usual clean and intelligent ensemble playing. Mr. de Gomez excelled in beauty of tone and true ensemble spirit. Mrs. Seegar has a lovely tone, and good technical facility. With more experience in this line of work she will make an excellent ensemble artist. It seems that owing to the inability of Mr. Wetmore, the regular member of the trio, to appear at this concert, Mrs. Seegar was requisitioned at a rather late date, and it is a tribute to her splendid ability and schooling that the ensemble numbers were given with proper spirit, even

though a critical ear might have detected some imperfect spots which more rehearsals would have smoothed over. Especially is this true of the dynamic gradations and the phrasing. To be done perfectly, ensemble music must be felt together as well as played together. Hence a finished performance could hardly be hoped for with two or three rehearsals. But even if the performance of the ensemble works showed a lack of rehearsal, still the high caliber of the performers served to present a clear understanding of the works undertaken.

Mrs. Seegar and Mr. McIntyre gave a good performance of the Mozart Sonata, No. 11. There was a tendency on Mr. McIntyre's part to play the variations at a too rapid tempo, and there are evidently certain portions of the work dearer to Mrs. Seegar's heart than others, tending to a non-homogeneity of performance. But, altogether, it would be well if many of our music students could listen to a Mozart Sonata done with the clarity and reverence with which these two artists clothed this beautiful work. Miss Gruninger sang charmingly. She has a beautiful, resonant contralto voice, which she uses with musicianly discretion. This was particularly noticeable in Liddle's "Every Tear," which was rendered in a most appealing fashion. The Edward German "Who'll Buy My Lavender" might have been done with a bit more lightness and archness. As an encore Miss Gruninger sang "At Dawning," by Cadman, with great depth of feeling. Later, Miss Gruninger sang Stevenson's "Invocation of the Dawn," with cello obligato. The blend of her rich contralto with Mr. de Gomez' beautiful baritone cello notes was a musical delight. The concert was an artistic success and Mr. and Mrs. Freeman are to be highly commended and thanked for their gracious hospitality to this locally much neglected form of musical art.

"THE CREATION" IN SANTA ROSA.

Great Haydn Oratorio Scores Brilliant Success as Interpreted by the Santa Rosa Choral Society Under the Direction of Howard E. Pratt.

The Santa Rosa Oratorio Society, under the direction of Howard E. Pratt, presented Haydn's famous oratorio, "The Creation," at Santa Rosa on Monday evening, May 25th, with an exceedingly gratifying result. Mr. Pratt and his associates are doing excellent work in this direction and it is to be hoped that other interior cities will imitate the example of Santa Rosa, and it will not take long until California May Music Festivals will become a reality instead of remaining, as they are today, in the experimental stage. The Pacific Coast Musical Review is trying to do its utmost in behalf of organized efforts to give this State actual annual May Music Festivals in which the combined choral societies of the State will participate, and we will gladly give extraordinary space to any enterprise which has that end in view. There are many cities in California of the size of Santa Rosa that could support an oratorio society. San Rafael has such an organization. San Jose, Sacramento, Stockton, Fresno, Modesto and other cities have already their Choral societies. Southern California supports an unusually large number of such organizations. San Francisco, Oakland, Berkeley and Alameda are also very successful in this respect. Why can there not be organized a May Music Festival organization in California which would make it a point to give once a year a big festival, which should take place in San Francisco, at the Greek Theatre, Berkeley, in Oakland and in Los Angeles, respectively, or in any other city that could attract enough support to make such an enterprise pay? We shall not be satisfied until this most desirable musical end has been achieved. The Santa Rosa Republican said of the recent oratorio performance in that city:

The sublime theme of "Creation," as embodied and interpreted in the celebrated oratorio of that name by Haydn, was given a most beautiful and artistic rendition last evening at the Presbyterian Church by the Santa Rosa Choral Society, under the direction of Howard E. Pratt. The oratorio was heard by an audience that filled the church almost to its capacity, and that the auditors were responsive to and appreciative of the fine efforts by the Choral Society was shown by the frequent and prolonged outbursts of applause. No praise can be too great for Mr. Pratt, the director, whose splendid work of training and of leadership made possible the artistic triumph achieved last evening, and he was ably assisted by Mrs. Sheridan W. Baker at the pipe organ and Miss Lolita Pierce at the piano, whose work was at all times effective and pleasing. The principal feminine role devolved upon Miss Helen Colburn Heath, and her rich soprano voice was used with exquisite sympathy and tenderness in the difficult solo parts assigned her, blended most delightfully in the singing of the duo and trio parts and in the work of the full chorus.

George Andrew Smith, tenor, and Robert Maile, basso, were in fine voice, and each handled most effectively their respective parts, and especially were they heard to advantage in their trio work with Miss Heath. The chorus presented a brilliant ensemble, as they took their positions last evening and awaited the baton of Mr. Pratt, as the signal to begin. It can be said to their great praise as amateurs that not a note of discord was heard throughout the entire performance, and their work as a whole was most pleasing. Especially creditable was the rendition of "The Heavens Are Telling," in which the chorus scaled the heights, as it were, of glorious and rapturous song, and thrilled and enchanted the hearts and the souls of the auditors. The performance was one that would reflect great credit upon a city much larger than Santa Rosa. It demonstrated beyond question the indubitable fact of the musical talent of this city and the capabilities of the Choral Society under the leadership of Mr. Pratt to accomplish even greater things. The performance began promptly at 8:30 o'clock last evening and lasted an hour and forty minutes. Preceding was a brief word of introduction by Rev. Willis G. White, who told his auditors something of the sublime music that was to follow, praised the Choral Society and Mr. Pratt for their fine work for

the development of the musical talent of the city, and encouraged them to still further endeavor.

The glorious, sublime theme of "The Creation," is a musical interpretation of the Mosaic or Miltonic hypothesis of the creation of the world, as contained in the first chapter of Genesis. The libretto of the oratorio is an adaptation of the words of Milton in his immortal handling of the sublime theme, while the musical score was such as has forever fixed Haydn's position in the musical galaxy of fame. The music interprets all the sublime panorama of the creation from the primeval chaos, with naught but the divine spirit of God moving through the vast and dark abysses of space, to the creation of the earth, sun, moon and stars, and finally the advent of Man and Woman and the first dawning of their consciousness to all beauty, life, love and joy that had been provided for them. The music was at times justly weird and mystic, leaving much to the soul imagination of the auditor in striving to conceive the grand drama of the beginning of all things, the evolution of Light, Order and Law from the Cosmos of chaos. In a wonderful way the score at times gave a sympathetic insight into the gradual unfolding of God's mighty plan, and one could almost feel the darkness of night eternal rolling away; hear the sobbing and moaning of the primeval winds; the first mighty reverberation of the restless and eternal sea, and the first glorious rising of the sun as it appeared to our first parents.

THOMAS EGAN AT NOTRE DAME, SAN JOSE.

Noted Irish Tenor Represents the Soloist of the Last Recital of the Season Given at the Notre Dame Conservatory of Music.

The energetic and enterprising Notre Dame Conservatory of Music in San Jose closed its season of 1913-1914 on Tuesday afternoon, May 26th, when Thomas Egan, the noted Irish tenor, was the soloist. The San Jose Mercury spoke as follows of the affair:

A song recital by Thomas Egan, "Erin's sweet singer," yesterday afternoon marked the last of the series of concerts which has been such a splendid feature of Notre Dame's musical course this year. Four artists, each pre-eminent in his or her own particular sphere of music, gave of their best, inspired by the enthusiasm and sympathy of the gentle Sisters and students who comprised the audience. All left the college charmed with the cordiality, the hospitality, the ready sympathy and keen musical discrimination displayed and praising the thoroughness of the methods of instruction used. Harold Bauer, the master pianist, was the first artist of the series; Kathleen Parlow, the celebrated violiniste, the second; Alberto Salvi, the distinguished harp virtuoso, the third, and last, the melodious Irish singer—he of the mellow, sympathetic tenor, Thomas Egan. A quartet of the finest artists the world boasts, each exemplifying some particular line of endeavor, each an ideal for the eager young students to emulate. As Mr. Egan and Mme. Lilian Breton entered the hall, Sisters and students rose en masse to welcome with simple courtesy their distinguished visitors, who passed through the sea of smiling girlish faces, bowing right and left as they made their way to the stage.

In Mr. Egan's program—a varied one, giving him ample opportunity to show his sympathetically mellow tenor—the selections included Irish, English, Italian, French and German songs, all given with a charm and ease as delightful as it is rare. For Mr. Egan needs not the tricks and mannerisms that so many singers affect as necessary to hold the attention of an audience. His singing is simple and sympathetic; original without being fantastic or bombastic; sweet with the sweetness of a true "Son of Erin" singing for the sheer joy of it. So it is I pass by his selections from Verdi, from Weck-erlin, Schubert and Tosti, beautiful though they were, and artistically rendered—for many a man with a good voice has sung them—and sung them well. But the rollicking, humorous, pathetic, sad, sweet but always melodious ballads and songs of Ireland and England—only Egan with his irresistible smile, his warm heart, magnetic personality, fascinating brogue and lilting, sympathetic, caressing voice that sings its way straight to your heart, can properly render these melodies of his own land. With true Celtic generosity, as wave after wave of applause acclaimed the enthusiasm of his audience, Mr. Egan smilingly doubled the original program by the many encores to which he responded: "Sally in Our Alley," "Mother Machree," "I Hear You Calling Me," "Dr. McGill" and "Molly Bawn," each sung with the interpretation of a musician who knows and loves the simple musical folk songs of his home-land.

A very pretty feature of the recital was a tribute in verse to Mr. and Mrs. Egan, which was read by Rose Butler and accompanied by the presentation of two huge bouquets of carnations, one pink, the other white. After the recital Mr. and Mrs. Egan were shown the college and enjoyed refreshments served in the parlor. In the conservatory an impromptu recital, to show the character of daily work of the pupils was given, the following pupils taking part: Vocal solo, Eileen Costello; harp solo, Wilhelmina Harisporu; violin solo, Mary Harrison, accompanied on the piano by Virginia Harrison; vocal solo, Mamie Newton; harp solo, Margaret King; vocal solo, Maria Harisporu; piano solo, Luisa Luders. Beatrice Mix accompanied all vocal solos. Both artists warmly praised the Sisters for the splendid technique and thorough musicianship shown by the students. The afternoon was spent at the college, Mr. and Mrs. Egan motoring to Santa Cruz in the early evening.

CHRISTINE MILLER TO SING AT SAENGERFEST.

With the composer at the piano, Christine Miller, "America's contralto," will give a recital of the songs of John A. Carpenter before the Federation of Women's Musical Clubs in Chicago on June 11th, and she will sing also at the Memorial service in the Auditorium on the 14th. On June 24th and 25th, Miss Miller will appear as soloist with the Chicago Symphony Orchestra at the National Saengerfest in Louisville, Ky.—singing at the Symphony concert and in Gade's "Crusaders."

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San Francisco, May 11, 1914.

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ORPHEUM.

The Orpheum announces for next week another great show with six entirely new acts and two splendid holdovers. There is no more dazzling personality on the American stage today than Valeska Suratt, who will head the new bill in her latest and greatest triumph, "Black Crepe and Diamonds," a fantasy by George Baldwin. It is a most magnificently mounted extravaganza, introducing in a decidedly attractive manner the cream of artistic excellence. The characters in "Black Crepe and Diamonds" are: Damosel, Love, Woe, Dance, Light and Gaiety, and they are impersonated by Miss Suratt, George Baldwin, Ada Dunbar, Paul Higgins, Vera Higgins and Alfred Gerard. The musical director is Leon Pelochok and the production was staged under the direction of Jack Mason. Miss Suratt's "Tea Time Tango," was written especially for her by L. Wolfe Gilbert and Lewis Muir. The time of the extravaganza is Eternity and the place A Woman's Heart. The home coming of Walter De Leon and "Muggins" Davies should prove most gratifying to themselves and their countless friends and admirers, for these artists return to their native city after having scored a most brilliant triumph in New York and the other great cities of the East. They will introduce their song hits from "The Campus," of which Mr. De Leon is the author.

"New Stuff," is the title of the one-act play in which Irene Timmons is the bright particular star. It gives a new twist to the crook idea and is a decidedly gripping act with a refreshing termination much out of the ordinary. James H. Cullen, "The Man from the West," who is making his fifteenth tour of the Orpheum Circuit, will introduce a new monologue. Cullen requires no Eulogy; the mere mention of his name is readily accepted by the public as a guarantee for most enjoyable entertainment. Uproarious fun is the object successfully aimed at by Stelling and Revell, English comedians and acrobats of renown. The Belloc Brothers, internationally famed athletes, will return after a three years' tour of the world. These two young men are models of physical development and possess the muscular force of giants. Their feats of strength and of catapault variety have never been equalled.

ALCAZAR.

Next week, beginning on Monday night, June 8, dainty little Bessie Barriscale and handsome Thurston Hall will return to the Alcazar Theatre as co-stars in an elaborate production of Ernest Denny's delightful comedy of youth, love and laughter, "All-Of-A-Sudden-Peggy." These two popular favorites will, on this occasion, inaugurate the regular summer season at the popular stock house. Neither of them need an introduction to San Francisco playgoers. In fact, a season without "our Bessie," as little Miss Barriscale is affectionally called by her legion of admirers, would be thoroughly incomplete. As for Thurston Hall, no more popular matinee idol has ever appeared at the pretty theatre in O'Far-

rell street. Both return to the Alcazar fold fresh from Eastern triumphs.

CORT THEATRE.

William Hodge has once more endeared himself to San Francisco playgoers by a characterization quite as fine as his well-remembered "Man from Home." In Jim Whitman, the sunny mainstay of "The Road to Happiness," which starts on its second week at the Cort tomorrow, this unique star has found another role that allows full play for his peculiar gifts. Nowadays you read on the billboards that this is the same man who played in "The Man from Home." A few years from now, you will be reading on some other billboards—unless that form of landscape decoration has gone out of vogue—that William Hodge is the man who played in "The Road to Happiness." For the Whitman play is the kind of entertainment that people like to remember, and remembering it, they want more of the same kind. An ancient epic told us that a play was its own best advertisement, and that is still true, with the addendum that a play is sometimes its star's best advertisement. The next attraction at the Cort Theatre will be Guy Bates Post in "Omar, the Tentmaker," Richard Walton Tully's Persian love play, which has been the success of the season in New York. It comes here direct from its long metropolitan engagement, with the same large cast and massive production that have been the talk of New York.

"WASSAIL" PAUL STEINDORFF.

At the last rehearsal of the Berkeley Oratorio Society, the evening before the departure of Paul Steindorff for Europe, the practice of the members was brought to a sudden termination by the appearance of Professor J. Henry Senger, of the University of California. The leaders hands rested on the keys, while a look of wonder passed over his face at the interruption. Professor Senger proceeded to voice in warm and sincere words the appreciation of the active members of the society for the services rendered the Berkeley Oratorio Society by the recipient of his expressions of affection and esteem. A loving cup was lifted from its ebony stand, and passing into the hands of Professor Senger, was presented by him to Steindorff who, receiving the cup, has face lighted by an eloquent smile (which left nothing to be said because it was a smile on the face of Paul Steindorff) spoke only the words, "Ladies and Gentlemen, I thank you." He then resumed his place at the piano, and by request accompanied the fifty members present as they sang "Auld Lang Syne." The singing of this old song may not have been rendered as was Mendelssohn's "Elijah," but Steindorff knew that it came from the hearts of all who sang. The Loving Cup was filled and passed to the members by Mrs. James Pierce. The inscription on the cup was as follows: "Presented to Paul Steindorff as a token of appreciation

and esteem by the Berkeley Oratorio Society. May, 1914." The Berkeley Oratorio Society resumes its practices after the return of Mr. and Mrs. Steindorff from Berlin, and will continue to present oratorios, as it is an organization well on the road to prosperity, as also the fulfillment of its mission. Wassail, Paul Steindorff!

SPLENDID RECITAL BY THE KRUGER CLUB.

A splendid recital was given by the Kruger Club under the artistic direction of Georg Krüger in his studio in the Kohler & Chase building on Monday evening, June 1st. The recital was attended by a very fashionable audience which was very enthusiastic in its applause to the young students who all showed careful training and did excellent work. The program was opened by Chester Butler with a Sonata of Haydn in D, which he played with clearness and good shading. Miss Anna Lieb gave a vivid rendition of the first movement of Beethoven's Sonata, Op. 22, in B flat major. Miss Helen Auer played with feeling and expression the Elegie by Nollé. Miss Eileen Sorensen showed much style and good quality of tone in Leschetizky's "The Two Skylarks." Bonita Kingsley interpreted poetically the melodious "Lurline," by Seeling. Miss Lenore Cochrane followed with three numbers: the Shadow Dance by McDowell, the Fantasia Cracowiak by Paderewski, and the A flat major Ballade by Chopin, which she interpreted with rare skill and a good deal of temperament. Mr. Krüger closed the evening with a short lecture on Wagner-Liszt's Spinning Song, and played also the Tarantelle by Liszt in his inimitable artistic way, which has won him so many admirers.

The Beethoven Piano Club had its monthly meeting Sunday afternoon, May 13, in the beautiful music room of Mrs. Lillian Swale Slemmon's residence in Oakland. The club had a very original program, consisting entirely of etudes rendered under the direction of Roscoe Warren Lucy. Mr. Lucy gave a short lecture on etudes, their classification and analysis. Those attending agreed that this meeting was the most interesting one that has been given. The following members played: Misses Mabel Button, Marguerite Griffin, Mary and Louise Park, Myrtle Glenn, Grace Juges, Hilda Mitchell, Beatrice Sherwood and Aileen Murphy. The president, Miss Olive Peters, received the guests as hostess. The next meeting will be the last one until the fall season opens.

Miss Marguerite Griffin, a very talented young pupil of Roscoe Warren Lucy, gave a successful piano recital last week at the Berkeley High School Auditorium. The program was short, as the time allowed for these concerts is necessarily limited. Miss Griffin has a carefully developed technique and a pronounced individuality in her playing—she rendered numbers from von Weber, Mendelssohn and Schubert. Her rendering of the Invitation to the Waltz was given with a dash and brilliancy that captivated her listeners.

PACIFIC SAENGERBUND IN SACRAMENTO.

The Pacific Saenger Bund, under the able direction of Frederic G. Schiller made its initial appearance in Sacramento on Sunday evening, May 24th, and scored a brilliant artistic triumph. The Sacramento Bee of May 25th had this to say of the event:

A capacity house greeted the initial appearance of the Pacific Saengerbund, a German singing society and a branch of the National organization, at the Clunie Theatre Saturday night. When the curtain was lifted 350 singers of note throughout the State, seated on a specially improvised tier, were given a cordial reception by the several hundred lovers of music. Following the Tannhauser grand march by the orchestra, Dr. C. A. Nahl, President of the Pacific Saengerbund, in a brief address outlined the purposes of the organization. He said this is the beginning of what promises to be one of the largest Saengerbunds in the United States, and in time Sacramento will have a Saengerbund which will equal those held in the Eastern States, when as many as 1000 voices are contained in the chorus. The purpose of the Saengerbund, as explained by Dr. Nahl, is to perpetuate the German folk songs among the Germans in the United States, and to keep alive the traditions of the Fatherland. As the personal representative of Governor Hiram W. Johnson, State Controller John S. Chambers welcomed the Pacific Saengerbund to Sacramento, expressing the hope that the Capital City may welcome the society in succeeding years. "Abend im Walde," rendered by the Sacramento Turner-Harmonie, which has gained a reputation throughout the State, pleased the audience and was given a hearty round of applause.

When the 350 voices in the chorus, led by F. G. Schiller, sang the much-loved German folk song "Loreley," the audience manifested its keenest appreciation and demanded a repetition. "Barbarossa," rendered by the grand chorus, also proved one of the most striking numbers on the program. Mrs. Egbert Brown, local soloist, pleased with "Drift Down, Drift Down," and "Hayfield and Butterflies," and in response to an encore rendered "Sunbeam, Sunbeam, Where Are You Going." Edward Pease sang "Zueignung" and "A Summer Night" in a delightful manner. The program was concluded by the singing of "My Old Kentucky Home" and "Star Spangled Banner" by the Chorus. The Pacific Saengerbund was entertained by Sacramento Turner Harmonie yesterday by an excursion on the river on the steamer Colusa. The Steamer left for the mouth of Feather River at 10 o'clock in the morning and returned at 6 o'clock in the afternoon. To-day the visitors were taken to the chief points of interest in the city, several autos having been furnished to aid in entertaining the guests. Among other places visited were Sutter Fort and the State Capitol. A greater number of the singers will leave to-night.

AMERICAN GUILD OF ORGANISTS EXAMINATIONS.

The examinations conducted under the auspices of the Northern California Chapter of the American Guild of Organists, of which Dr. H. J. Stewart is the dean, took place last Wednesday and Thursday. On Wednesday, the entire day was devoted to working on papers in harmony, counterpoint, fugue, etc. These examinations took place at the guild hall of the St. John's Episcopal Church at Fifteenth and Valencia streets. Thursday was devoted to practice tests at the organ, the contestants playing selected pieces, reading at sight, transposing, accompanying, etc. This part of the examinations took place at the first Presbyterian Church, at the corner of Sacramento street and Van Ness avenue. There are ten candidates, nine of whom applied for associate membership and one for fellowship, the highest degree in the chapter. The examinations were under the supervision of Wallace A. Sabin, F. A. G. O. and Mrs. Josephine Crew Aylwin, F. A. G. O. All the results of these examinations will be forwarded to New York for final examination and approval.

SHORT ITEMS OF INTEREST.

The Beringer Musical Club will give its thirtieth recital at Century Club Hall next Thursday evening, June 11th. The following program will be presented: Piano—(a) Träumerei, Op. 9, No. 4 (Richard Strauss), (b) Voices of Spring (Sinding), Miss Eleanor Alberti; Vocal—(a) Fiore che langue (Rotoli), (b) Melisande in the Wood (Goetz), (c) Waltz Song from Tom Jones (German), (d) Three Little Chestnuts (Page), Miss Thelma Kay; Piano—(a) Erotic No. 2 (Sjoegren), (b) Polonaise, Op. 40, No. 1 (Chopin), Miss Loie Munill; Vocal—(a) Vain Regrets (Dell' Acqua), (b) Du bist die Ruh' (Schubert), (c) Se saran Rose (Arditi), Miss Myrtle Dow; Violin—(a) Meditation from Thais (Massenet), (b) Menuet (Mozart), Otto Rauhut; Vocal Duet—Thou art my own Love (Joseph Redding), Misses Myrtle Dow and Genevieve Holmberg; Piano—(a) Arabesque No. 1 (Debussy), (b) Valse brillante, Op. 5, No. 1 (Jos. Beringer), (c) Spinning Song (Wagner-Liszt), Miss Louise Cameron; Vocal—Aufenthalt (Schubert), (b) Ave Maria (Mascagni), (c) Love is a Rose (Sans Souci), Miss Genevieve Holmberg; Piano—(a) Prelude No. 22 (Chopin), (b) Valse, Op. 64, No. 1 (Chopin), (c) Airs de Ballet (Gluck-Saint-Saens), Miss Zdenka Bubben; Vocal—(a) Ständchen (Schubert), (b) Oh Promise Me (De Koven), (c) The Girls of Seville (Denza), (d) Brindisi from Lucretia Borgia (Donizetti), Miss Anna Torrigio.

An excellent program was rendered before the Forum Club on Wednesday afternoon, May 27th. The compositions were exclusively by California composers, even some of the verses being written by California writers. Margaret C. May was the chairman of the music committee and much credit is due her for the splendid manner in which she conducted this event. The soloist was Mrs. Roger Lennon (Dorothy May), and among the songs rendered was an especially original and skillful composition from the facile pen of Miss Gertrude Eleanor Max, entitled, Little Blue Pigeon, a Japanese Lull-

aby, written to words by Eugene Field. This clever little composition is based upon the Japanese scale and is oriental in atmosphere and decidedly poetic and romantic in sentiment. Mrs. Lennon gave the work a very effective reading. The complete program was as follows: Vocal Selections—Mrs. Roger Lennon (Dorothy May)—Lullaby, words and music by Kathleen de Young; Dearest, words by Sidney Carter, music by Gertrude Eleanor Max; Classic Dances—Miss Lea-Calligans—Spring Song (Mendelssohn), Moment Musical (Schubert); Vocal Selections—Little Blue Pigeon, Japanese Lullaby, words by Eugene Field, music by Miss Gertrude Eleanor Max; What Shall I Sing to Thee, words and music by Abbie Gerrish Jones; Address by Hon. James D. Phelan, Romance of Yerba Buena.

Miss Genevieve Holmberg, mezzo contralto, pupil of Mme. Joseph Beringer, was heard before the Woman's Club of Burlingame a few days ago. She also sang at the Corona Club breakfast on Thursday, May 28th, with brilliant success. The Chronicle of May 29th said of the affair: "The audience found much occasion to renew thanks for the institution of 'Holy Night' by Miss Genevieve Holmberg, whose beautiful voice was one of the incidents of the afternoon made memorable." Miss Holmberg was also heard in a duet with Miss Myrtle Dow, pianist, and member of the Beringer Musical Club.

Thomas Jussuf Dermott, violinist, assisted by Miss Constance Escourt, pianist, and Miss Welcome Rae Levy, soprano, gave a concert at Sorosis Hall on Wednesday evening, May 27th. The program included Sonata in C minor for pianoforte and violin by Beethoven, Aria—Roberto O tu che adoro (Meyerbeer), Sonata in G minor (Tartini), Recitations, impersonations of children, Mrs. Raymond C. Brooks. Mr. Dermott is a newcomer in San Francisco and those who have heard him play pronounce him an exceedingly skillful artist and a very conscientious musician. He is worthy of encouragement.

The San Francisco Music Teachers' Association held its regular monthly meeting at the residence of its President, John C. Manning, 2550 Jackson Street, on Tuesday evening, June 2d. An excellent program, containing compositions by H. B. Pasmore and John Leechman, was ably presented. There were six compositions by Mr. Pasmore and seven by Mr. Leechman. Two of Mr. Pasmore's works were violin solos and three vocal solos. Mr. Leechman's works consisted all of songs. The soloists were: Mrs. Ford Scully, contralto, Miss Mary Pasmore, violin, Marion Vecki, baritone, and A. E. McMillan, tenor. The discriminating audience that was present on this occasion was lavish in its applause and in its praise of the works presented which revealed in no small degree the skill of the composers. They were all compositions well worthy of serious attention. The complete program was as follows: Laugh, and The World Laughs With You (Leechman), Mr. Vecki; Break, Break, Break, On Thy Cold Gray Stones, O Sea! (Leechman), Mrs. Scully; Violin—(a) Barcarolle, (b) Bye Baby Bunting (Pasmore), Miss Pasmore; Fair Evening Star (Leechman), Mr. McMillan; (a) A Bridal Mask, (b) I Arise From Dreams Of Thee, (c) Danny Deever (Pasmore), Mr. Pasmore; The Lover's Seal (Leechman), Mrs. Scully; My Friend And I (Leechman), Mr. Vecki; A Leafy Lane In Ardene (Leechman), Mr. McMillan; Good Night (Leechman), Mrs. Scully.

Theodor Salmon, the well known pianist, who possesses so many friends in this city, left for Denver on account of his health several months ago. Since that time he has been induced by friends to locate in Cripple Creek, Colorado, and has been exceedingly successful there. He has established a large class of pupils, and notwithstanding the high altitude of the place, being 10,000 feet above sea level, music seems to enjoy quite a vogue. Mr. Salmon expects to pay a visit to San Francisco friends during the exposition year.

W. P. Watters, baritone, who has enjoyed considerable success since his arrival in this city about a year ago, left for the country the first of the month and expects to remain about two months with relatives in the interior. He will return on August 1st to resume his vocal classes. He will be heard in public frequently during the season as he has already accepted a number of engagements.

Ernst Wilhelm, the brilliant exponent of declamatory art, is kept so busy this season that he has been compelled to postpone his vacation until July. On July 2d he will conclude his series of readings at the beautiful summer home of Mrs. Hanna Gerstel in San Rafael. He will also terminate a few readings in San Mateo, probably at the Peninsula Hotel, early in July. Mr. Wilhelm is in receipt of several new melodramatic

compositions and songs from Europe which he will include in his repertoire for next season. He has already been engaged for a number of important musico-social functions.

The choir of the First Presbyterian Church of San Jose, under the direction of Walter B. Kennedy, the organist, rendered a memorial anthem in respect to Mme. Lillian Nordica on Sunday, May 17th. This is the only memorial of this kind that has come to our attention in connection with the deplorable death of the great American prima donna. Mr. Kennedy and his choir are to be heartily commended for their thoughtfulness.

W. L. Brown has recently been appointed the Merced representative of the Baldwin Piano Co. Mr. Brown, who has lately located in California, comes from Iowa, and has made himself so useful in his sphere of activity that the name of "hustler" is often applied to him by his numerous friends. The Baldwin Co. is greatly pleased to have made such an excellent selection and Mr. Brown has found his connection a very happy one.

The thirty-fourth annual commencement exercises were held at the Ursuline College of Santa Rosa on Thursday afternoon, May 28th. The following splendid program was ably presented: Symphonie No. 1 (Mozart), Piano I—Miss Dolores Graves, Miss Carmelita Cosgrave; Piano II—Miss Olive Coffin, Miss Florence McGrew; Reading from Fabiola (Cardinal Wiseman), "The Christian Boy," Miss Marie Roberson; Sextet from Lucia (Donizetti), Violin I—Miss Grace Wade, Violin II—Miss Katherine Meyer, Violin III—Miss Dorothy Lawson, Harp—Miss Helen Graves, Piano—Miss Dolores Graves; The May Bell and the Flowers (Mendelssohn), The Heathen Household, Miss Vona McGhee; Wedding March and Elfín Chorus, from Midsummer Night's Dream (Liszt), Miss Katherine Meyer; Fairy Dreams Cycle (Franco Leon), The Rose Fairies—Miss Helen Wood, The Moon Fairy—Miss Marie Roberson, The Fairy Loss—Miss Helen Graves, Sopranos I—Miss Marie Roberson, Miss Helen Graves, Miss Helen Wood; Sopranos II—Miss Vona McGhee, Miss Florence Yates; Altos I—Miss Carmelita Cosgrave; Miss Margaret Toner, Miss Ruth Perkins; Altos II—Miss Raemonde Landis, Miss Frances Conley, Accompanist—Miss Dolores Graves. Sebastian the Martyr, Miss Marie Roberson; Caprice Viennois (Kreisler), Hungarian Dance (Joachim-Brahms), Canto Amoroso (Elman-Sammartini), Violin—Miss Grace Wade, Piano—Miss Bernice Wade; Konzert, Op. 16 (Grieg), Piano I—Miss Katherine Meyer, Piano II—Miss Raemonde Landis.

The pupils of Mrs. A. F. Bridge gave a pleasing matinee musicale at the St. Francis Hotel on Wednesday afternoon, May 27th. The Chronicle had this to say of the event: "At a song recital last Wednesday afternoon in the Hotel St. Francis, some very pleasing voices were heard. Among the young vocalists who attracted favorable attention were Miss Leah Beckett, a light coloratura soprano, who sang with natural flexibility and gave the 'Lakme' aria with clear tones. Mrs. Harry Arbery has a mellow voice which was well emphasized in three songs, including Foote's 'Swallow Flying South.' Miss Jessie Clyde, a clear lyric singer, gave Denza's 'May Morning' and other songs of the springtime with exceedingly expressive interpretation and much sweetness of tone quality which was greatly admired by her audience." The complete program was as follows: Miss Serena Bland—Traditional Pyranian Melody, Aria (Griselidis) (Massenet), Love, the Pedler (German); Mrs. Walter Hood—Giannina Mia (Friml), Were I a Bird (Knight-Logan), The Captive Lark (Ronald); Mrs. Oscar Jasper—Melisande in the Wood (Goetz); The Wind Speaks (Grant Schaefer), The Cry of Rachel (Salter); Miss Leah Beckett—Villanelle (Dell' Acqua), Down in the Forest (Ronald), Aria (Lakme) (Delibes); Mrs. Harry Arbery—A Barque at Midnight (Lambert), Swallow Flying South (Foote), Sing to Me (Bischoff); Miss Jessie Clyde—May Morning (Denza), Swallows (Cowen), Spring (Leo Stern); Miss Ruth Sullivan—Valley of Laughter (Sanderson), Flower of My Heart (Mexican Air) (Woodford Finden), Big Lady Moon (Coleridge Taylor); Miss Maude Goodwin—A Plaint (Brown), Aria (Huguenots) (Meyerbeer), Believe Me If All Those Endearing Young Charms (Old Irish); Misses Clyde and Bland—Toutes les Fleures (Madame Butterfly) (Puccini); Mrs. Samuel H. Beckett, accompanist.

Arthur Shattuck, the distinguished American pianist, whose engagement with the Minneapolis Orchestra was recently announced, has been engaged by Frederick Stock, conductor of the Chicago Symphony Orchestra, to appear as soloist with that organization February 26th and 27th.

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TETRAZZINI'S LONG SEASON.

Mme. Tetrazzini sailed for Europe Tuesday, May 19, on the Lusitania, having completed her American season, which was an extraordinarily successful one both artistically and financially. The world famous diva goes home for a much needed rest, as she has been singing since last September, when she was heard in Vienna and Budapest. This was followed by nineteen concerts in Great Britain during October. In November, Tetrazzini arrived in this country and appeared with the Boston Opera Company for a number of performances in Boston. Since then she has toured to the Pacific Coast in concerts. The demands for her appearances are so numerous that it is impossible to accept half the engagements offered her. On arrival in England she is to sing in London on June 4 and again on June 23. Immediately after the close of her American concert tour, which ended in Washington on May 10, Tetrazzini made a number of records for the Victor Talking Machine Company. Incidentally it may be mentioned that her royalties in the United States alone for records amount to over \$50,000 per annum, and a large sum also is paid for Europe. The career of this prima donna is phenomenal and almost unique, as fame and fortune came to her in less than a decade, in which period she has become one of the most celebrated singers of all time. Tetrazzini is to return to this country next season for another tour under the management of W. H. Leahy, who has conducted all of her tours.—Musical Courier.

LOOKING BACKWARDS.

By Arthur Shattuck.

Nearly everybody nowadays pays some attention to music and a very great many people seem to regard it as one of the modern arts. In architecture or sculpture in its impressive phases one naturally goes back to the days of ancient Greece and Rome. When one regards painting, the thought centers on the time of Raphael and Michael Angelo, and with the thought of music as a fully constituted art, common consent seems to point to the advent of John Sebastian Bach. In architecture, sculpture and painting there are ancient examples which speak to us today much as they spoke to the first beholders centuries ago. When considering poetry, the voice of some of the oldest may be said to be as fresh and clear today as it was in the generations in which it arose. A notable instance is the Bible, which even thrills through the deadening effect of an ancient and at present unspoken tongue. But looking backwards in music, we soon cease to hear its living sound, and from its primitive effects comes no echo save through the imagination. The notes of the musicians of old are gone as completely as their contempo-

rary bird notes, yet distinctive evidences of music appear as far in the past as any light extends.

When one stops to ponder over this, the impression becomes deep-rooted that there is a continuity in musical art dating back to the very dawn of Creation. There never was a dearth or decline in music, nor was there a gap—there are only a few pages lost out of the history of the art. If the links of the chain appear to be broken it is only because the histories have not yet discovered how to connect them. During my recent travel

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in Egypt, I was greatly interested in the hieroglyphic records which show that thousands of years ago the harp, the guitar and the cithara were in common use. Some of the enthusiastic archaeologists with whom I talked declared they still had hopes of uncovering some actual records of the music performed during the Rameses dynasty. To some this may seem a bit too optimistic but when one recalls that only a short time ago these archaeologists found a harp in the tomb of Rameses II, where it had reposed beside its royal master over three thousand years, there seems to be some reason for the hope expressed. This three thousand year old harp was in an excellent state of preservation. The strings were cat gut and were in marvelously good condition.

Nero, the last of the Ceasars, whose name has always been synonymous with infamy, was known to be not only a great singer, but also an excellent performer on the cithara. Of course he did not play the fiddle while Rome was burning—the story to the contrary notwithstanding. The fiddle was unknown then. He might have played on his cithara as he watched the flames devour the Eternal City but even this is now disputed by impartial records which show that Nero directed the fighting of the flames. As a singer and a performer on the cithara, Nero charmed the citizens of Athens, and in Nero's time Athens was in its zenith as the center of art and culture. The citizens of Athens awarded Nero a thousand crowns for his musicianly accomplishments and these he brought back to Rome when he returned to take the reins of government of the then leading empire of the world. The words of the songs which the "golden voiced" Nero sung are known, but the music which brought the plaudits of the citizens of both Athens and Rome—not a note of it remains.

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Why Not Take Advantage of the Summer Months and Prepare for Next Season?

For some reason or other, many members of the musical profession on the Pacific Coast lose courage and energy the moment the summer holds its triumphant entry on these shores. Many pupils stop their lessons for three months. Many teachers take from two to three months vacation. Indeed it would seem that it was not worth while to work at all during June, July and August. In this way THREE MONTHS OF THE YEAR ARE ABSOLUTELY WASTED.

The Pacific Coast Musical Review is anxious to know why such a condition of affairs should exist on this Coast, where the summer months are not at all unpleasant. Since this paper has called attention to this fact a good many of our teachers and conservatories have established summer courses at special rates. Some of these will be found advertised in this issue.

The teacher who discontinues his advertisement during the summer months is just as unwise as he who stops work. It is during the summer that one should prepare for the following season. Only constant advertising can prove of any benefit. It is much better to insert a small card permanently, than to have a large advertisement only occasionally.

What is true of the profession is also true of the artists who visit us during a concert season. In the East the musical journals are already announcing the artists for next season. On the Coast the musical public is kept in ignorance. At this writing no one knows who is coming, although the managers may have made a casual announcement. A complete list of the artists who appear next season, should be published every week during the summer. The lack of concert attendance is partially due to the lack of information distributed during the summer months.

The Pacific Coast Musical Review reaches the nucleus of our musical people, both students and concert goers. A daily paper may have a bigger general circulation, but IT DOES NOT REACH MORE MUSICAL PEOPLE THAN THIS PAPER DOES, the contentions of advertising solicitors notwithstanding. Our rates are reasonable. Advertisers are entitled to the usual courtesies in the reading columns. Why not TAKE ADVANTAGE OF THE SUMMER MONTHS AND PREPARE FOR NEXT SEASON.

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SAN FRANCISCO, SATURDAY, JUNE 13, 1914.

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hardwood floor, magnificent draperies give that twilight appearance so conducive to fine music. Antique settees and arm chairs present an irresistible temptation to rest and listen to the soft strains of melody. The noise from the street and other parts of the building is deadened or entirely excluded by reason of sound-proof walls. Beautiful paintings add to the artistic atmosphere and heavy bronze candelabra and chandeliers give the apartment a background of solidity and massiveness. Mr. McCann, to whose artistic taste the arrangement of this room had been left, surely justified the confidence that Sherman, Clay & Co. had reposed in him. Besides the organ room there are other handsomely appointed quarters on the eighth and

mellow and "liquid" clarinet tone which hitherto could not be obtained. The beauty of the instrument must really be witnessed in order to comprehend it to its fullest extent. It is impossible to describe the effect. We heard an interpretation of Wagner's Tannhäuser overture and it was surely a most inspiring performance as well as a singularly clever arrangement. As a rule, we do not like organ arrangements of orchestral works, but this was so skillfully done that we could not help admiring it. One of the greatest advantages of this organ is the fact that anyone can play it without being obliged to devote years of study to it.

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for only the wealthy residents can build homes sufficiently spacious and adequate to house pipe organs such as the one recently installed at Sherman, Clay & Co.'s. Of course, the Aeolian Company manufactures smaller and less expensive instruments in the way of organs, but we are now discussing the big pipe organs, and these require more funds than anyone not very well blessed with the world's goods would be willing to expend. Now, in order to show the advantages of these organs in a manner that appeals to those able to purchase the same, it was necessary to fix up a luxurious organ room just as it would appear in a private residence, and Sherman, Clay & Co. surely have succeeded in doing so, when they accepted the designs for the organ room on their eighth floor.

The organ itself is hidden by an expensive tapestry which is truly a work of art. Rich carpets cover the

ninth floors. These are devoted to the display of player pianos. There are a number of parlors, all richly furnished and sound-proof. They are ideal for the purpose, inasmuch as they practically represent private rooms, and thus place the instruments in the very surroundings intended for them by the purchaser.

Mr. Huenken is in charge of the organ department and Mr. Graniss supervises the player piano department. We listened to Mr. Huenken play the handsome pipe organ, which, by the way, can either be played by hand or by means of music roles, and were surprised and delighted with this latest of Aeolian products. It is possible to secure the daintiest and faintest effects as well as the biggest musical climaxes. One of the most delightful features of this pipe organ is a soft chime effect, absolutely in pitch and matching the various other tones most delightfully. There is also an unusually

and homelike appearance. We are certain that the expenditure has not been in vain, for it would take a singularly unresponsive person who could listen to exquisite music in such surroundings without becoming desirous of enhancing his or her home atmosphere with the inspiring melodies of the masters in a manner easily accessible to anyone whether he be a deep scholar of music or not.

NATIONAL CONVENTION FOR THIS CITY.

News was just received by us that the National Piano Manufacturers' and Dealers' Association decided to hold the next Convention in San Francisco next May. P. T. Clay of Sherman, Clay & Co., was elected President of the National Piano Dealers' Association at its Convention in New York this week.



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FRANK OPINIONS ABOUT ULTRA MODERN WORKS

Henry Finck Expresses His Views on Certain Modern Composers and Their Works and Agrees in Every Instance With the Musical Review.

The following item, reprinted from last Sunday's Chronicle, contains several sentiments with which the careful readers of the Pacific Coast Musical Review are no doubt familiar:

Josef Stransky, conductor of the New York Philharmonic, delivers himself of the following: "I have learned a new word in America—'bluff.' You cannot bluff me!" Which remark was drawn from him after hearing a Schoenberg composition in Berlin, Stransky directing his words to the composer himself. Henry Finck, the famous New York critic, spoke of the incident during a speech of his own recently before a concourse of musicians and musically cultivated people at the Philadelphia Music Teachers' annual dinner. Finck's topic was "Noble Contempt for Melody and concord," in which he showed no hesitation in the denunciation of such "modern" composers as Schoenberg in Germany, Stravinsky in Russia and Satie in France. He compared these revellers in discord to the sportsmen who vie with one another in the breeding of ugliness into bulldogs.

To quote briefly from his remarks, "Many of the critics have taken these cacophonists seriously, being afraid of repeating the mistake made by their predecessors in abusing Wagner and Liszt." Whereupon Finck recommended Americans to take toward these composers the attitude of Stransky. He did not deny that there is value and even beauty in the works of Richard Strauss and other composers of today who have won both fame and fortune by resorting to the unusual. But he condemned as a whole their "tricky" methods to get themselves talked about, and made an eloquent plea for melody, which, after all, Finck said, "is the essence of true music."

Further confirmation of the Musical Review's judgment is contained in the following editorial paragraph appearing in the New York Musical Courier of June 3d: "One of the strongest compliments Giorgio Polacco has received in his long and successful career as an operatic conductor came from Henry T. Finck in the New York Evening Post of May 30, 1914: 'Giorgio Polacco has for several years been the principal Italian conductor at Covent Garden, London, and has come to be looked upon in New York as nearly, is not quite, the equal of Toscanini.'"

(Editorial Note—we consider Mr. Finck the foremost music critic in New York, and one of the most conservative and able exponents of musical art in this country. When Mr. Finck says that New York considers Polacco "nearly, if not quite" the equal of Toscanini he knows whereof he speaks and does not make such statements superficially. The readers of the Pacific Coast Musical Review will remember that we have always backed Mr. Polacco to the limit. We even went so far as to suggest him as San Francisco's symphony leader. At that time we were told that while Polacco might be a fine operatic conductor, he was not necessarily a fine symphony leader. However, we had heard him lead a symphony concert and knew what we were talking about. Now Mr. Finck says that he is nearly, if NOT QUITE the equal of Toscanini. The latter is recognized as one of the great symphony leaders in the world, and since Polacco is "nearly, if not quite" Toscanini's equal, he must also be an able symphony leader. We still suggest Giorgio Polacco as the leader of the San Francisco Symphony Orchestra and we guarantee that he will be instrumental in crowding the theatre to the doors.)

THE MANSFELDT CLUB'S PIANO RECITAL.

Successful Organization of Young San Francisco Pianists Gives Its Twenty-fifth Public Event Before a Large and Enthusiastic Audience.

The Mansfeldt Club gave its twenty-fifth public piano recital at Century Club Hall on Wednesday evening, June 3d. A large audience was in attendance which followed the participants with unabated interest and proved by its frequent ovations that the young artists understood how to appeal to its artistic taste. The program was to be opened by Miss Bessie Fuller, but, owing to a sudden indisposition, Miss Lorraine Ewing was asked to take her place. Miss Ewing was rewarded with the approval of her audiences during her interpretation of Silver Spring (Mason), Hexentanz (MacDowell), Melodie, Chant du voyageur (Padewski), and Rondo Brilliant (Weber). Miss Ewing is a very conscientious and industrious young musician whose work is worthy of commendation by reason of her limpid touch and dainty phrasing. She exhibits an

unusual degree of refined taste and seems to comprehend the poetic sentiments underlying the compositions which she renders. Miss Alyce Dupas played En Automne, Op. 36, No. 4 (Moszkowski), Cortège (Debussy), and Etude en forme de valse, Op. 52, No. 6 (Saint-Saens). These three works demand an exceedingly well developed technic and considerable vigor in order to be adequately interpreted. In both these requisites Miss Dupas proved to be thoroughly well equipped, and in addition she exhibited a musical grasp of these works that lent special charm to her skillful interpretations.

Miss Bernice Levy was entrusted with the interpretation of Scherzo, E major, Op. 54 (Chopin), Romance, E flat (Rubinstein), and Valse de Concert (Moszkowski). Miss Levy is exceedingly adept in the interpretation of the so-called romantic school of pianistic literature. She bestows much care on phrasing and emotional coloring and has attained an exceptionally facile technical execution. She plays with conscientious abandon and never fails to impress her hearers with her adequate understanding of the musical significance of a composition. The program was concluded by that ever delightful young artist, Miss Stella Howell, who is such a favorite among the Mansfeldt school of artists. She played The Swan (Saint-Saens), Parole (Brahms), and Rigoletto Paraphrase (Verdi-Liszt). She possesses both technical brilliancy and musical intelligence and has attained sufficient assurance to be absolutely at home in the most difficult works. She astonished her delighted hearers with her truly remarkable digital dexterity, and her vigorous touch.

The Mansfeldt Club elected officers for the ensuing term at Mr. Mansfeldt's studio, 238 Cole Street, on



MISS BERNICE LEVY

The Skillful Young Pianist Who Appeared at the Latest Mansfeldt Club Recital

Wednesday, June 3d. The following officers were chosen to direct the destinies of the club for one year: President, Miss Esther Hjelte; Vice President, Miss Bernice Levy; Secretary, Miss Bessie Fuller; Director, Hugo Mansfeldt.

FRANK CARROLL GIFFEN'S PUPIL RECITAL.

Large and Discriminating Audience Listens to an Extensive Program of Vocal Compositions Rendered by Exceedingly Clever Students.

The pupils of Frank Carroll Giffen gave a very enjoyable recital at the residence studio of their teacher, at the corner of Hyde and Chestnut streets, on Thursday evening, June 4th. A large audience assembled in the spacious rooms; altogether there were about 150 guests assembled. Among these were several prominent people from the musical and social circles. Among those best known were: Mr. and Mrs. H. L. Bretherick, president of the Music Teachers' Association of California; Gertrude Partington, the distinguished dry print etcher; Mr. and Mrs. H. B. Chamberlain, formerly music and dramatic critic of the Minneapolis Times; Mrs. Mary C. Bell, vice president of the Juvenile Protective Association; Mrs. Bonfils (Annie Laurie), and her sister, Miss Sweet, also a writer of note; Mr. and Mrs. Wm. F. Rochester, of the American School of Opera; Mrs. and Miss Perine, artists and producers of plays, of New York, being specially affiliated with the New York Hip-

podrome; Mr. and Mrs. Van Smith, Mr. Van Smith being political editor of the San Francisco Examiner; Mr. and Mrs. Oscar Fernbach, in charge of the foreign department of the Panama-Pacific International Exposition.

The program was rendered as follows: Aria of La Cieca from La Gioconda (Ponchielli), The Night is Alive with Song (Abbie Gerrish-Jones), Miss Alleen Buckley, contralto at St. Dominic's Church; Little Stars Look Smilingly (David Mason), Ave Maria (Bach-Gounod), Miss Lynett McDowell; Visi d'arte from La Tosca (Puccini), Un bel di vedremo from Mme. Butterfly (Puccini), The Lass With the Delicate Air (Dr. Arne), Miss Florence Krupp, of the San Francisco School Department; A May Morning (Denza), Miss Helen Stratton, faculty member of the San Francisco State Normal School; Two original songs without title (Frances Chamberlain), Two arias from Carmen (Bizet), Miss Frances Chamberlain; Mother o' Mine (Tours), Where Song is Sweet, Myra, and an aria from Pagliacci (Leoncavallo); Mrs. Clifford Sherman; Ave Maria (Vinarelli), Cielo e mar from Gioconda (Ponchielli), Glen Chamberlain, tenor soloist of the new Iodora Park Opera Company. This was the last appearance in San Francisco of Miss Frances Chamberlain who will presently leave for a three months' stay in Europe. From Paris she will sail on a world tour as prima donna of the "Priestess of Kama" company. Miss de Camp, who has recently returned from Germany, played two movements from Schumann's Faschingschwank. Thomas Frederick Freeman, recently located in Berkeley and a pianist of the highest rank, played: (a) Romance (Hanna Wolff Freeman), (b) Gavotte (Mrs. Freeman), (c) Sonata (Brahms). Miss Pauline Hillenbrand and Leo Hillenbrand assisted with an excellent reading of the last act of Magda. These exceedingly efficient interpreters gave a most vivid and impressive rendition of this scene showing exceptional dramatic ability.

The writer was not able to hear the entire program, but judging from the vocalists we were able to listen to, we can state that they possess fine material and evidently have been trained correctly and with good effect. They all pay strict attention to diction and tone quality and endeavor to secure the innermost musical sentiments from a composition. The audience did not rest until Mr. Giffen, himself, had contributed some numbers to the program, revealing his pleasing, bell-like tenor voice to an exceptionally fine advantage. The audience showed its pleasure repeatedly by vigorous manifestations of approval. Both the participants and Mr. Giffen are entitled to much commendation for the highly skillful manner in which the entire program was presented.

MARGHERITA BRENDEL'S SONG RECITAL.

Miss Margherita Brendel, soprano, pupil of Leandro Campanari, gave a song recital at her teacher's studio hall on Tuesday evening, June 2d. Every seat was occupied with a very interested and delighted audience. The program was one of the most artistic and carefully selected we have come across this season and the young vocalist proved herself thoroughly capable to cope with the difficulties and artistic demands of this program. The program was as follows: *Lasca ch'io pianga* from the opera Rinaldo (Handel), *Di tanti palpiti* from the opera Tancredi (Rossini); (a) *Ich grolle nicht*, (b) *Dedication* (Schumann); (a) *Für Musik*, (b) *Es hat die Rose sich beklagt* (Franz); (a) *Aufenthalt* (Schubert), (b) *Wiegenlied* (Schubert); (a) *Herbststurm* (Grieg), (b) *Mit einer Primula Veris* (Grieg); (a) *D'une prison* (Hahn), (b) *La Cloche* (Saint-Saens); (a) *At Parting* (Rogers), (b) *Three Fishers Went Sailing* (Hullah), (c) *Frühlingszeit* (Becker).

It is not too much to assert that Miss Brendel possesses unusual artistic instinct and that she has grasped the intricacies of vocal art in a manner that causes her to interpret a program of this fine standard with painstaking care and effective emphasis. Every one of these songs was successfully phrased and the German classics in particular received a reading not often witnessed at students' recitals. Miss Brendel also possesses a beautiful, warm flexible voice which she knows how to employ in a very judicious and discriminating manner. Both the singer and her teacher are entitled to congratulations, and we do not doubt for a moment that Miss Brendel will become an artist of the most satisfactory calibre if the necessary opportunities are presented to her.

Gyula Ormay was the accompanist and he surely was at his best. He followed or rather accompanied the soloist with exquisite care and exhibited that inherent musicianship which characterizes all his work.

A. M.

The Arion Singing Society gave the second concert of the season 1913-14 at the German House Auditorium Saturday, May 9th, under the efficient direction of Frederick Zech. The society was assisted by Mrs. Marta Von Stuermer, mezzo contralto, F. G. Schiller, piano, and Paul Scholz, piano. This was the twenty-sixth anniversary of the society and exceptional preparations had been made for an unusually fine program, which was as follows: Overture, Lustspiel (Keler Bela), Orchestra; Spring Walz (A. J. Davis), Arion Mixed Chorus; (a) *Im Walde* (G. Frieden), (b) *Freud' und Leid* (L. von Erk), (c) *Der Einsiedler an die Nacht* (F. A. Kern), Arion Male Chorus; (a) *Bowl of Roses* (A. C. Clarke), (b) *Hail Sweet Morning* (old French Song) arranged by D. Dore, Arion Ladies' Chorus; (a) *Heimweh* (H. Wolf), (b) *Sehnsucht* (H. Bruckner), (c) *Vom listigen Grasmücklein* (W. Taubert), (aus den Kinderliedern), Mrs. Marta von Stuermer; (a) *Der Jäger aus Kurpfalz* (arranged by A. von Othegraven), (b) *Wie's Daheim war* (G. Wohlgemuth), (c) *Der Käfer und die Blume* (W. H. Veit), Arion Male Chorus; *Einzug der Gäste auf Wartburg* (Tannhäuser) (Wagner), Arion Mixed Chorus.

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SHORT ITEMS OF INTEREST.

Madame Anna von Meyerinck has been appointed special teacher of music at the Tamalpais Union High School at Mill Valley Junction. She will be in charge of a sight reading class, a chorus and an orchestra. Mr. Woods, the principal of the school has gained a well merited reputation for progressive ideas in the matter of educational institutions and quite frequently the school is sought by visitors eager to secure information about these splendid methods of instruction. It did not take Mr. Woods long to discover that Mme. von Meyerinck was devoting her principal time near the school and he immediately asked her to co-operate with him in the musical phase of the school. Five years ago the Tamalpais Union High School was located in a tent and now it is housed in a magnificent building which is often admired by passengers in the electric trains that pass it. This school attracts pupils from all parts of Marin County, even San Rafael and Sausalito furnishing its quota of students. Madame von Meyerinck will also have a private class of students. The school re-opens on August 3d with the new music department in force.

The Minetti Orchestra, under the able direction of Giulio Minetti, will give one of its delightful concerts at Kohler & Chase Hall on Thursday evening, June 25th. The soloists will be Jack Faivre, cello, and Miss Ruby Stuart, soprano. Much interest is already being shown in this event. The program prepared for this occasion will be as follows: Overture—Nabucco (Verdi); Cello Solos—Dedication (Popper), Serenade Badine (Gabriel Marie), Jack Faivre; Symphony in E flat Op. 39 (Mozart); (a) Lo Hear the Gentle Lark! (Bishop), (b) I Hear You Calling Me (Marshall), Miss Ruby Stuart; Selection from the opera La Boheme (Puccini).

Cantor Benjamin Liederman, who is greatly esteemed by his congregation for his faithful services during the past eight years, has received a renewal of his contract for another number of years. Besides his responsible position in the Temple as cantor and his success as vocal teacher, Mr. Liederman has filled a number of concert engagements in San Francisco and the Bay cities in general. One of his recent engagements was at the Garden Theatre in San Rafael where he sang for more than a thousand people. His beautiful lyric tenor voice is of an exceedingly mellow quality and is well suited to the works he interprets.

Miss Elizabeth Westgate, the well known pianist and teacher, has left for her summer home in the Santa Cruz mountains. She will remain two months, releasing herself entirely from musical activity. She will have many house guests during the summer. The California Trio, of which Miss Westgate is the pianist, was invited to play after the dinner of the Alameda County Music Teachers' Association on the tenth of June. Her absence made this impossible. Arthur Garcia is the violinist and Malin Langstroth the cellist of this Trio, which has just closed a very busy season. Plans for next autumn are already made.

At the recent Junior Exposition at Dreamland Rink, three pupils of the Pasmore Conservatory were awarded medals for their playing. These students were Elsie Larsen, violinist, a pupil of Mary Pasmore, and Audrey and Russel Shean, pianists, pupils of Suzanne Pasmore. Emmet Sargent, who studied cello with Dorothy Pasmore until she left the city recently, was also a prize winner.

Miss Lucy Van De Mark, the successful young contralto soloist, has just returned from a tour in Southern California where she scored a series of artistic triumphs. She sang at the Long Beach May Music Festival on June 4th, was the soloist with the Eagle Rock Choral Society on June 5th and was guest of honor at the famous Gamut Club of Los Angeles on June 3. Miss Van De Mark is an excellent artist and her beautiful work is still remembered from the Elijah performance of the Berkeley Oratorio Society at the University of California.

L. E. Behymer paid one of his regular visits to San Francisco last Wednesday. Mr. and Mrs. Behymer spent a few days in the Yosemite Valley and both are enthusiastic about the beauties of that famous scenic spot. Mr. Behymer will leave for the East in a week or two, but will make only a short trip. Mr. Behymer has made arrangements for a magnificent new home for music in Los Angeles and the plans promise a most artistic edifice. We expect to publish a detailed account accompanied with pictures in one of the next issues of this paper. Mr. Behymer is looking forward to a very prosperous musical season beginning this fall.

The Savannah Ensemble Club gave its second concert of the season at Sequoia Club Hall on Tuesday evening, June 2d. Samuel Savannah is the director of this excellent organization and he had every reason to feel pleased with the success achieved on this occasion. The assisting artists were: Mrs. Samuel Savannah, violin, Miss Bessie Greenberg, violin, Bernard



MISS LORRAINE EWING

The Brilliant Young Pianist Who Appeared as One of the Soloists with the Mansfeldt Club Last Week

Spiro, violin, Fergus Strachan, violin, Miss Ethel Gordon, piano, Miss Edna Collier, piano, and Miss Edna Metcalf, piano. The program, which was skillfully rendered was as follows: Quintet, Op. 26 (L. van Beethoven), Allegro Moderato; Violin Solos—(a) Barcarolle (Samuel Savannah), Master Fergus Strachan and Miss Metcalf; (b) Russian Mazurka (Mlynarski), Mr. Spiro and Miss Collier; (a) Minuetto (Bolzoni), (b) Serenade (Theodore Gouvy); "Meditation," from Thaïs (J. Massenet), Miss Greenberg and Miss Collier; Peere Gynt Suite, Op. 14 (Edward Grieg), Miss Collier at the piano; (a) Ave Maria (Schubert-Wilhelmj), (b) Scherzo—Caprice (Samuel Savannah), Mrs. Savannah and Miss Gordon; Deutsche Tänze, Op. 33 (Franz Schubert).

Still further information reaches this office about the honors bestowed upon Paul Steindorff prior to his departure for Europe. The Oakland Tribune had this to say a day after Mr. Steindorff left for Europe: "Nearly 500 musicians and friends of Paul Steindorff, Oakland's popular musical director, gathered at the Sixteenth Street Station of the Southern Pacific, Friday to serenade him on his departure for the East, where, he, with Mrs. Steindorff, will sail for Germany. The musicians, forming a big band, played a number of familiar airs as the musician and his wife arrived to meet the train. Steindorff was called upon for a speech, but, choked with emotion, could only utter a few brief words of thanks. He will sail for Bremen and will spend two months touring Germany, stopping in the musical centers of the old world and visiting friends. The crowd at the station included many students from the University of California where Professor Steindorff is choragus."

ENID BRANDT'S BRILLIANT SUCCESS IN LONDON.

News of Enid Brandt's instantaneous and extraordinary success at the ninth concert of the London Symphony Orchestra conducted by Wm. Mengelberg on May 25th, has just come to hand. Miss Brandt was not only enthusiastically received by the audience, and all the members of the orchestra, being recalled again and again, but Mr. Mengelberg, the conductor applauded enthusiastically, shaking hands with the artist and exclaiming that her work was simply wonderful. At the close of the concert, the conductor again congratulated Miss Brandt, introducing her to his wife, who also extended her hearty congratulations. Many prominent artists came to assure Miss Brandt that her success was extraordinary, among them being Adolph Tandler, conductor of the Los Angeles Symphony Orchestra, Hadson Squires, pianist for Kreisler, and many others. Further particulars about Miss Brandt's success will appear in future issues of this paper.

NATIONAL FEDERATION OF MUSICAL CLUBS.

Progress is reported in the preliminary work for the "Congress for the Encouragement of American Music," which is to form a part of the Ninth Biennial proceedings of the National Federation of Musical Clubs which meets in the city of Los Angeles from June 24th till July 3d, 1915. One of the events scheduled is a "Good Church Music Sunday," coming in the midst of the Biennial and Congress. It is suggested by Oscar G. Sonneck, music librarian of Congress (Washington, D. C.),

that impetus be given to the writers of good sacred music during such a gathering on the Pacific Coast through this day set apart for the occasion. Those who will work with Mr. Sonneck are to prepare a graded catalogue of church music both vocal and instrumental by American composers, which when issued will be handed to every organist and director of Los Angeles County with the request to devote morning and evening services to this music. No doubt much well-written but unknown church music will be brought before the delegates and visitors on this Sunday. Leading organists who may be attending the festival will be asked to preside at the organ desks, and if composers, will play their own works. The afternoon will no doubt be given over to a sacred music festival.

The work of securing well-known musical celebrities and speakers upon musical subjects is now on, but nothing definite in this connection can be given out at this time. George W. Chadwick has promised to conduct his "Aphrodite," Arthur Foote an orchestral suite, Carl Busch some one work, Arthur Farwell possibly a concerto for piano and orchestra, while considerable chamber music, the greater part by the younger school of composers, is to be heard. Many entries in the \$10,000 prize opera contest are being made and the work of the Los Angeles Grand Opera Association is moving in an orderly fashion. The Biennial and Festival will end with the performance of the opera if plans carry out. The principals are to be taken from the eastern opera houses but the orchestral and choral forces from Los Angeles. Ronald Paul of Los Angeles has been chosen as the Pacific Coast member of the Congress Committee and will look after the local details.

CARUSO AND OTHER ARTISTS SING QUINTET.

Masked Ball Number Rendered by Identical Cast of Recent Metropolitan Revival as One of the Victor Record Features This Month.

Hearing grand opera at the Metropolitan Opera House in New York, or hearing it in your own home—it is all the same in these days of the Victor. This wonderful instrument not only enables you to hear the arias which charm the thousands of opera-goers who crowd the Metropolitan at every performance during the opera season, but you hear them sung by the same great artists, and it is all just as real as though you actually were among the vast audience at the Metropolitan Opera House. So, though you may not have been fortunate enough to hear the recent revival of Verdi's Masked Ball, you can at least hear the great quintette from the first act by the same identical cast, for this record is among the new Victor Records for June which have just been issued. The cast was an ideal one and the five artists—Caruso, Hempel, Duchene, Rothier, de Segurrola—and the Metropolitan Opera Chorus have given an ideal rendition of this splendid number.

Caruso also contributes a notable rendition of "The Palms," which is thrilling in the extreme, the triumphant climax being splendidly taken. Emmy Destinn sings with superb effect the great final air, "Suicide Only remains," from Gioconda. Lucrezia Bori gives the beautiful and well-known "I Hear You Calling Me," and her English diction is an object lesson to many a native-born singer. Mme. Bori also sings a duet with John McCormack—the lovely "Far from Gay Paris," from Traviata—and the number shows a remarkable beautiful blending of voices. The charm that lies in Stephen Foster's songs is well brought out in two records by Alma Gluck and John McCormack—the former giving a touching rendition of the favorite, "My Old Kentucky Home," and the latter singing the beautiful ballad, "Come Where My Love Lies Dreaming." The Victor series of standard songs with obligatos by famous violinists is augmented by an exquisite presentation of Braga's ever-popular "Serenade," given by John McCormack and Fritz Kreisler—the number is admirably sung by the Irish tenor, with a delicate and subdued obligato by the great Austrian player. Mr. Kreisler also plays the Dvorak "Canzonetta" with a tonal loveliness which is most delightful.

Two charming new ballads also appear in this new June list—"While the Rivers of Love Flow On" is a bravura number by that mellow-voiced basso, Wilfred Glenn; and "In That Blue Ridge Vale of Love" is a tuneful song delightfully rendered by Edna Brown and James F. Harrison. These two singers also give the fascinating "Love's Hesitation" from The Beauty Shop, and Reed Miller contributes "Dream Girl o' Mine," the principal hit in Chauncey Olcott's new play. The two latest popular song hits, "This is the Life" and "Everybody Loves My Girl," are sung by Billy Murray and Billy Watkins respectively; and the "comedy twins," Collins and Harlan, get off two amusing numbers—"Hesitate Me Around Bill," a skit of one of the new dances, and a "geographical song," "Celebratin' Day in Tennessee."

A new "Jewels of the Madonna Intermezzo," the one given between the first and second acts, is exquisitely played by the Victor Concert Orchestra, and Vessella's Italian Band plays most effectively the rather gruesome symphonic "Dance Macabre" of Saint-Saens. Two medleys of up-to-date melodies are played with amazing skill by Pietro Deiro on his "piano-acordion." The one-step seems to be the dance of the hour, and the four new one-steps records—one by the United States Marine Band, and three by the Victor Military Band—are therefore timely and sure to be extremely popular. Two novelty selections which can be used for dancing purposes if desired, are presented by the Van Eps Trio comprising banjoist, pianist, and drummer. An abundance of good music that leaves nothing to be desired, that satisfies every taste, that can be enjoyed by every one. Any Victor dealer will gladly play any music you wish to hear, and you can avail yourself of this opportunity even though you may not be the fortunate possessor of a Victor or Victrola.

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MISS ELIZABETH SIMPSON'S PUPIL'S RECITAL.

Advanced Pianoforte Department of the California Institute of Musical Art Renders Excellent Program in a Very Efficient Manner.

Students of the advanced pianoforte department of the California Institute of Musical Art of Oakland gave a very successful recital of two-piano music at the Horton School on Saturday evening, June 6th. We had heard so much good of this institution that we decided to attend this last of a series of recitals and we must confess that we were not disappointed. This was the second of a series of two students' recitals under the direction of Miss Simpson, and of the first of these may be judged from the last one, it surely reflected credit upon Miss Simpson and the California Institute of Musical Art. Owing to the sickness of Miss Bertha Stut, Miss Simpson played the first piano part of the Mozart Sonata for two pianos to Miss Edna Ford's second piano part. This number opened the program. Miss Simpson's playing is so well known and her artistry has been the subject of praise in these columns so frequently that it is not necessary to comment at length upon her performance at this time, especially when we review a students' recital. Suffice it to say that she was in her usual happy artistic mood. Miss Ford gave evidences of patient study which has assisted her in obtaining a fluent technical equipment and a good sense of artistic proportion in the matter of phrasing. Miss Janet Torrey (1st piano) and Sally Kerr Street (2d piano) played Introduction and Gavotte by von Wilhm with splendid uniformity at rhythm, fluent technical execution and gratifying musical reading. Miss Helen Earle Milberry, assisted on the second piano by Miss Simpson, showed that she has devoted much time to conscientious study. Her technical accomplishments have been well taken care of and her phrasing shows signs of natural artistic faculties and a pronounced musical temperament.

Miss Mary E. Bradley played Mendelssohn's B minor Capriccio with fine vigor and a brilliancy of digital facility that is heartily to be commended. She also exhibited an exceedingly limpid touch and an exceptionally well developed left hand technic. The orchestral accompaniment was played on the second piano by Miss Simpson. One of the important and most delightful features on the program was the beautiful ensemble playing of Miss Blanche Morrill, violin, Robert Rourke, violin, and Mrs. Street, piano, of Suite Op. 71, for two violins and piano, by Moszkowsky. This exceedingly charming composition, containing considerable technical difficulties and many emotional sentiments, was played by the violinists with a smooth, big tone, graceful bowing, delightful uniformity of expression, and an exceptionally fine sense of proper phrasing. These two talented and efficient violinists are pupils of Alexander Stewart. Mrs. Street played the piano part very skillfully and with fine musical effect. Miss Helen McGregor interpreted Thome's Gavotte et Musette with a fine rhythmic sense and with delightful expression in her phrasing. She was assisted by Miss Simpson on the second piano. Mrs. Street's interpretation of Schutt's Impromptu Rocco was noteworthy by reason of her musical execution and her fluent facility in the manipulation of the keyboard. Miss Ethel Long gave a brilliant technical reading of Liszt's Fantasia on Hungarian Folksongs, exhibiting a vigorous attack, splendid chord playing and a rippling, "pearly" execution of the difficult runs. The program was indeed splendidly interpreted and delighted the audience that braved a rainy evening to applaud the work of the clever students. All the piano students with the exception of Miss Torrey were taught by Miss Simpson.

SAINT ROSE ACADEMY OF MUSIC RECITALS.

Students of This Excellent Institution Present Seven Delightful Programs in a Manner That Entitled the Large Audiences That Attended These Events.

During the closing weeks of the current season at the Saint Rose Academy, at the corner of Pine and Pierce streets, the students of the music department rendered four excellent programs in a manner that spoke well for their training and for their adaptability. The members of the graduating class were: Mary Clare Barret, Marcella Veronica Brady, Cecile Agnes Brunwin, Edna Marie Farrell, Carmel Patricia Flood, Ethyl Marie Jordan, Grace Margaret Lagan, Katherine Marie McVey, Dorothy Louise Morgan, Raymonde Aurelie Moyon and Genevieve Rose Stack. The programs so splendidly interpreted on these occasions were as follows:

Friday afternoon, May 22d—Fantasia, D minor (Mozart), Valse, Op. 56, No. 2 (Godard), Boniruss White; A la bien aimee, Op. 59, No. 2 (Schutt), Leonore Morrison; Nuit Tombante (Binet), Serenade (Schubert-Liszt), Alice Meyer; Frühlingsrauschen, Op. 32, No. 3 (Sinding), Gertrude O'Brien; Pas des Amphores (Chaminade), Nocturne, E flat (Chopin), Regina Lenahan; Impromptu, A flat (Schubert), Frances Hawley; Scherzino (Moszkowski), Les Sylphs, Op. 60, (Chaminade), Elizabeth Myrick; Minuet, Op. 14, No. 1 (Paderewski), Boniruss White; Consolation, No. 3 (Liszt), Arabesque, Op. 61 (Chaminade), Alice Meyer.

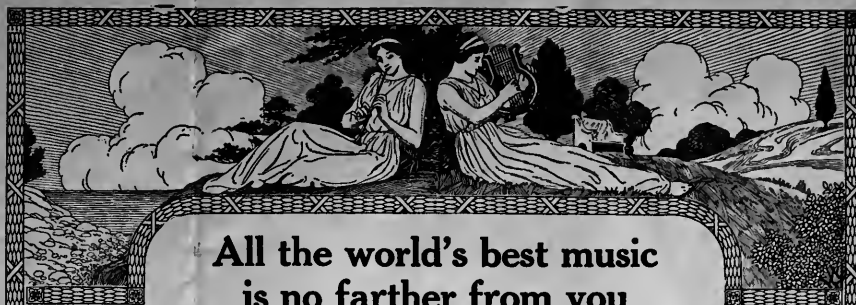
Tuesday afternoon, May 26th—Fantasia, C minor (Mozart), Morgenstimmung, Op. 46, No. 1 (Grieg), Phyllis Howard; Vöglein, Op. 43, No. 4, Erotikon, Op. 43, No. 5, An den Frühling, Op. 43, No. 6 (Grieg), Elizabeth Hartnett; Pierrette, Op. 41 (Chaminade), Polonaise, Op. 40, No. 1 (Chopin), Phyllis Winterburn; Mazurka, Op. 33, No. 4 (Chopin), Soirees de Vienne, No. 6 (Schubert-Liszt), Katherine Simmons; Praeludium, E minor (Mendelssohn), Hungarian Dance, No. 6 (Brahms), Vivian Wilson.

Thursday evening, May 28—Gavotte (Gluck-Brahms), Pres de la Mer, Op. 52, No. 4 (Arensky), Spinning Song (Mendelssohn), Miss Claire Gorham; Somewhere a Voice is Calling (Arthur F. Tate), You and I (Liza Lehmann), Miss Rose Claus, Miss May Scott at the piano; Phyllis, Lift Up Thine Eyes, Were I A Bird (Frederic Knight Logan), Miss May Finney, Miss Ethel Gorman at the

piano; Arabesque, No. 1 (Debussy), Prelude, B flat minor (Chopin), Miss Ethel Gorman; Wie lieb ich dich hab' (La Forge), Sans toi (d'Hardelot), Miss Rose Claus; The Enchanted Forest (Montague Phillips), Irish Love Song (Margaret Ruthven Lange), Miss May Finney; Si oiseau j'étais, Op. 2, No. 6 (Henselt), Erlkönig (Schubert-Liszt), Miss Ethel Gorman.

Wednesday afternoon, June 3—Fifth Symphony (Beethoven), Piano I—Loretto Carroll, Elizabeth Hartnett, Piano II—Vivian Wilson, Phyllis Howard; Paradise and The Peri (Moore), (Violin, Harp and Piano accompanying), Genevieve Stack, Raymonde Moyon, Edna Farrell, Ethyl Jordan; Valse—Paraphrase, Op. 58, No. 1 (Chopin-Schutt), Piano I—Margaret Athern, Piano II—Katherine Simmons; The Sleep (Elizabeth Barrett Browning), (Solo and Chorus accompanying), Carmel Flood; Rhapsodie Hongroise, No. 12 (Liszt), Piano I—Ethel Gorman, Piano II—Loretto Carroll; Valedictory, Katherine McVey.

Miss Nettlemae Felder gave a pupils' recital at her studio on Clay Street on Friday afternoon, May 22d, when the following program was presented by a number of very able students: Birdie Fly, Birdie Fly Home, Round His Nest the Birdie Flies, Robin Red Breast, Sing to Me, Three Wise Owls (Ellsworth), Two Original Melodies—(a) The Birdie, (b) What the Wind Does, McCloud Batten; Here Comes a Robin, Autumn Leaves are Dancing, Clatter, Clatter, Goes the Mill, Out in the Swing (Gaynor), The Forest Echo (Frank Lynes), Barbara Holt; Ear-training Drill—McCloud Batten, Barbara Holt, Elizabeth Rolph; The Jolly Workman (Gaynor), Sleep Song (Gaynor), The Scissors Grinder (Martin), A Birdie With a Yellow Bill (Livsey), Elizabeth Holt; Two Folk Songs (Cady), The Song of the Armorer (Gaynor), Evening Song (Gaynor), A Child's Good Night (Spaulding), Charlotte Turner; The Fair (Gurlitt), Cradle Song (Gaynor), Who Has the Whitest Lambkin? (Reinecke), Margaret Deahl; Two Little Birds (Martin), The Little Cossack (Köhler), Stilly Night, Biographical Sketch of Mozart, Eleanor Spreckels; Rustic Dance (Gurlitt), Cradle Song (Martin), An Original Melody, Guinevere Robinson; The Brownie Dance (Martin), Dance On the Lawn (Kullac), Betty Smith; (a) Scale Building, Charlotte Turner; (b) Signatures and Melody Writing, Margaret Deahl; (c) Dictation in In-



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MUSIC ACROSS THE BAY.

Alameda, June 3, 1914.

This is the final report from this side until August. The vacation is here, inviting scribes as well as pharisees, the evil and the good, the weary and those not yet in need of rest. In one or more of these classes this writer belongs, and responds with keen joy to the call to the mountains.

* * *

Edwin Dunbar Crandall was the first to present Von Feilitz's "Eliland" to Oakland. Liza Lehmann's "In a Persian Garden" was introduced to us by Mr. Crandall—both of these about fifteen years ago. On May 23d of this good year 1914 Mr. Crandall again invited Oakland music-lovers to hear a new thing—the "Sayonara," a set of Japanese love-songs, written by Charles Wakefield Cadman. It was sung by two of his pupils, Mrs. Grace V. Neff, soprano, and Ernest McCandlish, tenor, and with fine intelligence, intensity and vivid coloring. This cycle of lyrics is the most notable which Mr. Cadman has achieved since his Indian songs of several years ago. Through various phases of good and not so good health, this young and original composer has been busy with his pen, and this is the second time he has reached the heights. He contents himself here with suggesting the Japanese musical spirit, rather than by the literal employment of a scale wholly oriental. The result proves his cleverness, skill and taste. Several numbers from the "Eliland" were sung by Mr. McCandlish. Miss Ulah M. Leavitt, contralto, gave Chadwick's moving song, "Long Ago in Egypt," and the "O, Mio Fernando" from "La Favorita," displaying a voice of rich quality and true musical instinct well-trained. Fred G. Harrison, barytone, sang Chadwick's setting of "The Bedouin Love Song" with fervor and style; and these attributes were also even more conspicuous in his interpretation of the "Pagliacci" Prologue.

Mrs. Neff's fluty soprano was heard to advantage in Bishop's "Lo, Hear the Gentle Lark" and in the Polacca from "I Puritani." The quartet by these singers was most enjoyable, and showed careful preparation. Miss Olive Reed, a young violinist, gave two solos in pleasing fashion, winning the approval of the large audience. Elias Hecht played a perfectly delicious flute obligato—to use a very feminine phrase—to Mrs. Neff's Bishop song. Never lark caroled more sweetly, and never flutist accompanied voice more successfully. Miss Fern Frost played beautiful piano accompaniments to the whole program of songs. Miss Frost has not only skill and experience, but also sympathy, and a singer may well trust himself to her capable hands. This recital of Mr. Crandall's professional students was held at the Oakland First Methodist Church, and attracted one of the largest audiences of the season.

The Oakland Orpheus, of which Mr. Crandall is director, gave its last concert of the season on Tuesday evening, the second of June, at the Liberty Playhouse, which was crowded to the roof and the orchestra rail. A program of well-chosen choruses was presented by the club of sixty men, with all the finish which their frequent concerts have for several years accustomed us to expect. There is no new thing to be said concerning their performances. All enthusiastic comment has already been made. They cannot surpass themselves, and there is no club hereabout which surpasses them. C. F. Volker, one of the first basses of the organization, sang the solo in Tourtelot's setting of the famous poem, "I arise from dreams of thee," and revealed a barytone of beautiful quality, full of feeling, and well-placed. For his sake the song was redemanded. The most noteworthy chorus was "The Valley of the Espingo," by Rheinberger, to a poem by Paul Heyse, put into English by Alice Jennings. It was given with real splendor.

"The Anvil," another stirring song, had the assistance of Mr. Kimberlin and Mr. Wright as soloists from the club. A number of Stephen Foster's American folk-songs were given honorable place; and of these "Nellie Was a Lady" and "Old Folks at Home" have some claim to immortality. The latter will, I believe, never die, indeed. The Pacific Quartet, Mrs. Leman, Mrs. Nash, Mrs. Fitch and Mrs. Mills, sang most artistically. Quartet singing is a difficult art, as everyone who has aimed at perfection in it will bear witness. Mrs. Rose Nusbaum Leman, soprano, possesses a voice of delightful purity, light, flexible and "carrying." Her solo was Luckstone's waltz-song, "Delight," a song not often heard on programs in these days of Debussy, and Wolf, and Sinding, and Franz, and Brahms, but nevertheless a good vehicle for the exploitation of Mrs. Leman's especial vocal excellences. For encore she vouchsafed a really witty little bit, the purport of which was that a little girl was sure she should never marry, because she would never find any one so dear as her "Daddy."

"If mother hadn't snapped him up
Perhaps he'd marry me."

Mrs. Mabel Hill Redfield was the accompanist, and was most successful in that capacity. So successful, indeed, that one scarcely noticed her work—the best compliment to the player.

Dr. Carlton, the president of the Orpheus, took advantage of the opportunity afforded by the intermission to say a trenchant sentence or two in regard to the election for a bond issue for the purpose of building an auditorium for the city of Oakland. The applause which his remarks received seemed to point to a strong sentiment for the bonds. An adequate auditorium in Oakland would solve many problems at present impossible of solution.

The Alameda County Music Teachers' Association is making a determined and carefully planned effort to bring the state convention of music-teachers to Alameda County in 1915. A special committee has been appointed, comprising William Edwin Chamberlain, Mrs. Carroll Nicholson, Miss Caroline Little, Glenn H. Wood and Charles Louis Seegar. The Oakland Commercial Club has promised co-operation; and at the Dutch Supper to be given on Wednesday, the 10th, and at the regular meeting a week later the matter will be carefully discussed. At the latter occasion Henry Bretherick, the State president, will tell of the plans for the coming convention in San Diego.

ELIZABETH WESTGATE.

RECEPTION IN HONOR OF SILVIO LAVATELLI.

Mr. and Mrs. H. B. Pasmore gave a reception in honor of Silvio Lavatelli (a young cellist who recently arrived in San Francisco) on Thursday evening, June 4th. A number of San Francisco's most prominent music patrons and music lovers were in attendance and applauded heartily the very excellent program that had been prepared. Mr. Lavatelli and Miss Mary Pasmore played two classic compositions for cello and piano in a very musicianly and skillful manner, and H. B. Pasmore sang a number of his own songs, among which was of special interest a new setting of Danny Deever.

Mr. Lavatelli is a pupil of the famous cello virtuoso, Pablo Cassals, who was able to impart considerable knowledge to this ambitious young artist. Mr. Lavatelli draws a smooth, mellow tone, exhibits exceptionally brilliant technical faculties and reads his score with much taste and artistic shading. Miss Pasmore played the piano parts to these works with consummate skill and artistry. Mr. Pasmore gave very vivid impressions of his own works, singing with that earnestness and depth for which he is so well known. We were particularly impressed with his Danny Deever, which contains a far more realistic conception of the dramatic incidents related in the story than Walter Damrosch's work of the same poem, for it brings out the dramatic climaxes with more force and in greater contrast to the rest of the work. Specially impressive is the conclusion of the work where the force of action is graphically portrayed in the musical intensity of the setting.

Those in attendance enjoyed themselves thoroughly as is always the case when Mr. and Mrs. Pasmore are the hosts.

Miss Josephine Hollub, a talented young society girl of Oakland and pupil of Prof. T. D. Herzog, will make her first public appearance on the concert stage at the grand concert given by the Bohemian Society "Sokol" at Sokol Hall, 739 Page street, on Sunday, June 14.



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Valeska Surratt, who is proving one of the greatest sensations the Orpheum has ever known, in George Baldwin's Tango Allegory, "Black Crepe and Diamonds," will enter on the last week of her triumphal engagement next Sunday matinee. Miss Surratt will introduce several novelties, among them being her version of the Brazilian Maxixe and the Waltz Song, "In Your Arms, Darling." She will also wear numerous new costumes which are the latest gasp in fashion. A great new bill will also be presented which will have as a special feature Kajiyama, a clever Japanese artist, who writes upside down, backward, with both hands and every other conceivable way. Beginning with simple characters like those of the alphabet, he writes letters upside down and backwards, then entire words, and winds up by writing two words in the same stroke, alternating the latter. To show that he hasn't prearranged words which he has practiced on, he allows the audience to pick them for him. To further mystify he writes with both hands at once, one word upside down and forward and the other rightside up and backward.

Percy Bronson and Winnie Baldwin, who have been winning golden opinions in the East, will present their "Pickings from Song and Dance Land," which is fifteen minutes of the most entertaining brand of singing, dancing and light comedy. Homer Miles and his Company will appear in an elaborate scenic production of the one-act play, "On the Edge of Things," in which Mr. Miles plays the role of Pancky Clancy, the janitor of a New York apartment building, who happens to go on the roof one hot day just as a little drama is being enacted. Miss Willette Whitaker, one of the very few artists on the stage with a sufficient understanding of real darkey types to portray them, will interpret with wonderful realism the individual characteristic emotions of the negro race in folk song. Miss Whitaker possesses a fine contralto voice and is a harpist of great skill. She is assisted by F. Wilbur Hill, a splendid violinist and vocalist. Next week will conclude the engagements of James T. Cullen, Stelling and Revell and Irene Timmons and her Company.

ALCAZAR.

Bessie Barriscale and Thurston Hall will be seen in a splendid production of one of the most successful farces, "Stop Thief," at the Alcazar Theatre next week, supported by a special cast selected from among the Alcazar players. This succession of thrills, surprises and laughter, is from the pen of Carlyle Moore, a former Alcazar player. According to report it is one of the best of the many so-called "crook" plays offered to amusement seekers. "Stop Thief" has a farce comedy background, which makes it differ in most respects from the ordinary "crook" plays. It comes to the Alca-

zar with the stamp of success placed upon it by the New York press and public. It reigned in the metropolis for an entire year at the Gaiety Theatre, where it was produced under the personal direction of George M. Cohan.

PERSIAN SPECTACLE AT THE CORT.

Guy Bates Post will inaugurate his much-heralded engagement at the Cort Theatre, San Francisco, beginning Sunday evening, June 14th, in "Omar the Tentmaker," a spectacular Persian romance, by Richard Walton Tully, based upon the life, times and Rubaiyat of Omar Khayyam, the Persian poet and mystic of the eleventh century. This attraction was the dramatic sensation of the past theatrical season in New York, and comes to the Pacific Coast with the original superb cast of 100, and all the elaborate scenic environment that has made the presentation so distinctive. In the title-role Mr. Post has, by his marvelously subtle and commanding performance, firmly entrenched himself as the most eminent dramatic artist upon the English speaking stage. Not since the passing of Richard Mansfield has our stage seen so splendid an example of romantic characterization, and Mr. Post's interpretation of the merry-souled Persian poet bids fair to occupy a most conspicuous niche in our national gallery of notable histrionic achievements.

JOHN CORT TELLS OF PLANS.

John Cort, theatrical magnate, arrived here Monday from his New York headquarters, after a year's absence from San Francisco. He is making his annual tour of inspection over the Cort circuit, and remained here but a few days before starting North. As is his custom, he will spend the summer on his ranch near Seattle, returning to New York in August to prepare for the season's activities. Cort brought assurances of the tremendous interest that is being taken in the Panama-Pacific Exposition by the big Eastern producers. "All of the notable theatrical attractions are being booked for San Francisco in 1915," said Cort. "Many of them will be brought here direct and others will be booked with the San Francisco engagement as the pivotal point. So well has the news of the magnitude and importance of the Exposition been carried to the East that it has not required much argument on my part to convince my associates that San Francisco will be the entertainment center of the country next year.

"Famous stars, like Forbes-Robertson, are eager to come to San Francisco, and the contracts already made between the various producers and myself for the Cort Theatre here are of such a nature that this city's banner theatrical season is assured." The West has enjoyed one of its best seasons, Cort declared. The financial results in this manager's theatres in San Fran-

cisco, Los Angeles, Portland, Seattle, Denver and Sa Lake have been eminently satisfactory, and have proved such a revelation in New York that the promise of high-class entertainment in the future is certain.

Among the important attractions that Cort has booked for his local playhouse are: "The Whip," "A Pair of Sixes," Forbes-Robertson in Shakespearean and other plays, "The Whirl of the World," "Today," "The Marriage Game," "Too Many Cooks," "Under Cover," Harry Lauder, "High Jinks," Guy Bates Post in "Omar, the Tentmaker," "The Things That Count," The Winter Garden Show, "When Dreams Come True," Nat. C. Goodwin in "Never Say Die," "The Passing Show of 1914," "The Midnight Girl," Olga Petrova in "Panthea," Grace George in "The Truth," "Help Wanted," "Sari," "Kitty Mackay," the National Grand Opera Company, the Gilbert and Sullivan All-Star Festival Company in revivals, and return engagements of "Peg o' My Heart" and "Everywoman."

The Cort Theatre, New York, established a record for continued prosperity with one play since its opening that probably will never be approached. Lauretta Taylor in "Peg o' My Heart" was the opening attraction of that playhouse on Friday night, December 20, 1912. She appeared for 604 consecutive performances, closing the remarkable run last Saturday. Miss Taylor will open Cort's new Gotham theatre, the Standard, at Broadway and Ninetieth Street, in September, and will then move to the Cort Theatre, Boston, for a run.

GRADUATING EXERCISES AT MANNING SCHOOL.

Graduating exercises were held at the Manning School of Music, 2550 Jackson Street, on Friday evening, May 29th. A large audience was in attendance and the frequent and prolonged outbursts of applause testified to the pleasure which those assembled obtained from the participants and the program numbers. The latter included ensemble singing by the class of 1914, vocal solos by Miss Fleming and Miss Mason, and reading of papers by Miss Applegate, Miss Imrie, and Miss Edgington. The presenting of the class was under the supervision of Mrs. L. V. Sweezy, and John C. Manning presented the certificates. The students acquitted themselves very creditably of their various duties and demonstrated that they had been well taught and possessed the necessary industry, energy and ambition to reflect credit upon their own work as well as that of the faculty of the school. The complete program presented on this occasion was as follows: Lift Thine Eyes (Mendelssohn), The Morn of The Year (Gounod), Fireflies (Spaulding), Class of 1914; Paper—Public School Music—"Its Future," Miss Applegate; Vocal Solo—Miss Fleming; Paper—The Benefit of Public School Music; Miss Imrie; Paper—School Orchestra and Bands, Miss Edgington; Vocal Solo—Miss Mason; One Minute Songs—(a) April Child, (b) Autumn, (c) Round About, (d) Wheel, (e) Apple Blossoms, Class of 1914.

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Why Not Take Advantage of the Summer Months and Prepare for Next Season?

For some reason or other, many members of the musical profession on the Pacific Coast lose courage and energy the moment the summer holds its triumphant entry on these shores. Many pupils stop their lessons for three months. Many teachers take from two to three months vacation. Indeed it would seem that it was not worth while to work at all during June, July and August. In this way THREE MONTHS OF THE YEAR ARE ABSOLUTELY WASTED.

The Pacific Coast Musical Review is anxious to know why such a condition of affairs should exist on this Coast, where the summer months are not at all unpleasant. Since this paper has called attention to this fact a good many of our teachers and conservatories have established summer courses at special rates. Some of these will be found advertised in this issue.

The teacher who discontinues his advertisement during the summer months is just as unwise as he who stops work. It is during the summer that one should prepare for the following season. Only constant advertising can prove of any benefit. It is much better to insert a small card permanently, than to have a large advertisement only occasionally.

What is true of the profession is also true of the artists who visit us during a concert season. In the East the musical journals are already announcing the artists for next season. On the Coast the musical public is kept in ignorance. At this writing no one knows who is coming, although the managers may have made a casual announcement. A complete list of the artists who appear next season, should be published every week during the summer. The lack of concert attendance is partially due to the lack of information distributed during the summer months.

The Pacific Coast Musical Review reaches the nucleus of our musical people, both students and concert goers. A daily paper may have a bigger general circulation, but IT DOES NOT REACH MORE MUSICAL PEOPLE THAN THIS PAPER DOES, the contentions of advertising solicitors notwithstanding. Our rates are reasonable. Advertisers are entitled to the usual courtesies in the reading columns. Why not TAKE ADVANTAGE OF THE SUMMER MONTHS AND PREPARE FOR NEXT SEASON.

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SAN FRANCISCO, SATURDAY, JUNE 20, 1914.

Price 10 Cents

PEOPLE'S PHILHARMONIC ORCHESTRA AGAIN ATTRACTS RECORD AUDIENCE

By E. M. HECHT

The Pavilion Rink was more than comfortably filled by a representative gathering of real music lovers on Thursday evening, June 11, to hear Herman Perlet and his men play a well-selected program of uplifting music. The word "representative" is used advisedly, for this huge audience really represented the general mass of the people, those who came to worship their Beethoven and their Liszt at 25 cents per head. And they showed by their deep silence and their hearty applause that their interest was concentrated in the music—and not in "who" was in "what's" box, or "which" hat "who" had on. It was essentially a concert for the people and to the people—and Mr. Perlet, his orchestra and the New Era League are to be heartily praised for the great educational work they have so successfully started. Imagine the artisan, the shop-clerk, the stenographer, the drayman, and even the hod-carrier, as I saw them, listening with bated breath and reverential attention to the divine and all-reaching strains of Beethoven's Eroica, and you will realize what great work is being done by the Philharmonic. Many of these people were listening to the Symphony for the first time, but the universal and human appeal of the mighty Beethoven riveted their interest and proved that this master wrote in all tongues for all time.

The program was excellently performed throughout. From the opening chords of Mendelssohn's "Midsummer Night's Dream" overture to the last flares of Massenet's "Fete Boheme" in the "Scenes Pittoresques," the work of the orchestra and soloists was most surprising, considering the fact that the men get together but once a week for practice. The attacks, shadings and the intonation were, for the most part, very fine, and the orchestra played with a red-hot enthusiasm that speaks well for the time when it will be welded together in a more coherent mass. There were faults, of course. It would be possible to point out errors in technique, occasional lapses in the ensemble, a too rapid tempo here, a too slow conception there, but in view of the general excellence of the concert and the more than adequate exposition of the compositions undertaken, it would be a very small and most carping critic who would call attention to what are, after all, but minor detriments. The overture contained all the rippling sparkle and nocturnal mystery that one might wish. The Andante Cantabile of Tchaikowsky for strings was beautifully thought out by Mr. Perlet and as well handled by the orchestra.

Warren D. Allen played the Liszt A minor Concerto for Piano, with the orchestra. He gave a brilliant technical rendition of the work, but the orchestra hardly seemed in sympathy with his conception of the Concerto. It takes time to become a good accompanying body. Perhaps Mr. Allen was seated too far from Mr. Perlet's desk to be in absolute touch with him at all times. However, we are most grateful to Mr. Allen for his splendid rendition of this work. He responded to a well-deserved encore with the Schubert-Liszt "Hark, Hark, the Lark," which pleased the huge throng immensely.

The Eroica Symphony of Beethoven was a test for Mr. Perlet and the orchestra. How often is this marvelous work given in a perfunctory, half-hearted, almost neglected fashion. Mr. Perlet has evidently a very deep-seated reverence for Beethoven. He had apparently approached it in a mood of deep worship and glorified enthusiasm—and some of this spirit must have permeated the orchestra, for although the Symphony could be better played from the standpoint of technique, ensemble and tone-color, yet the spirit and the love were there—and the reading was clear and convincing. No better proof is needed than that the vast throng was held tensely gripped from the first note to the last—and that the applause was spontaneous and heartfelt.

The tempo of the middle section of the first movement was taken, perhaps, a little too fast, resulting in a somewhat nervous sense of haste detrimental to the majesty of the movement. The second movement was finely done, and the Scherzo, if a little too slow in the Trio portion, was finely etched out.

We have to thank Mr. Perlet, and his men as well, for this clear rendition of a master work.

Mrs. Esther Hauck-Allen sang the "Habenera" from Carmen with the orchestra with a wealth of rich contralto tone and a fine sense of the spirit of the work. She sang Nevin's Rosary as an encore and was well received by her delighted auditors. Here and there a slight deviation from pitch might have been noticed on some of the sustained tones, but this may have been due to causes beyond the singer's control.

The concert closed with a splendid and rousing rendition of Massenet's "Scenes Pittoresques." In this colorful, adroitly-orchestrated number, the orchestra was at its very best and gave a splendid performance. The orchestra is on the high-road to success. It compares

today most favorably with those orchestras in average European cities devoted to "Volkskonzerte," or popular concerts, and, with further practice and development, will undoubtedly be a source of pride to the general San Francisco public.

FERRIS HARTMAN AT IDORA PARK.

Distinguished Comedian Proves That He Still Occupies a Leading Position in His Art and Knows How to Move the Risibles.

By ALFRED METZGER

The management of Idora Park could not have made a wiser move than to engage Ferris Hartman and his company during the summer season for the purpose of giving a series of performances in the open-air amph-

others, and from the effective manner in which he essays the character of the funny Theophilus it would seem as if it was one of Mr. Hartman's favorites. He attains that curious dry humor which is such a splendid requisite of the German (not "Dutch") comedian, and which by reason of its very "dryness" becomes a splendid laugh producer. Mr. Hartman makes the most of this role, never overdrawn the character nor unnecessarily emphasizing suggestive incidents. Most comedians are altogether too prone to emphasize the "double-entendre" of a comedy role. Mr. Hartman never lays unnecessary stress upon the "off-color" lines, but manipulates them in such a chic and graceful manner that the pure humor overshadows anything else in the dialogue. The prolonged and hearty applause with which all of Mr. Hartman's topical songs are greeted is ample evidence of the excellent impression he makes upon his large audiences.

Jeanne Mai is a newcomer among the Hartman forces. This attractive young woman also possesses a voice of much charm and mellowness, and as Lulu, the dancer, she has repeated opportunity to reveal her grace and artistic accomplishments. Alice McComb, the clever young vocalist of last season, returns with added musical achievements. She has progressed much in singing, especially as far as quality and quantity of voice is concerned. She also has become a very facile actress and when occasion demands she can put considerable "ginger" and esprit into her performance. These opportunities are quite frequent in Miss McComb's effective portrayal of Pepita, the Spanish senorita with the electric temper. Josie Hart has not been on the stage for some time and her rest has surely not done her any harm. She returns with added dramatic ability and with the same attractive appearance. Indeed, in the role of Catherine, the useful housekeeper, she ought to look unattractive, but this is impossible for Josie Hart to do, so she tries to look as unattractive as possible, which makes the jealousy of Phillippe, her stage husband, so much more realistic. Paisly Noon is a newcomer among the Idora forces. He possesses an excellent voice and also does some very clever acting in the role of Edward Sherry. Glen Chamberlain, the tenor, also possesses a very fine voice and sings with much good taste. He essayed the role of Leonard Gomez with more than ordinary success. Harry Pollard, that exceedingly successful young comedian, again delights the Idora Park audiences with his vivid entertainment and his limpid and graceful dancing. Mr. Pollard is one of those quicksilver-like comedians whom you have to watch constantly for new and unexpected delights. You can never tell where Mr. Pollard is liable to break out, speaking from a humorous standpoint, and somehow he is able to keep you amused all the time he is on the stage.

Zella Cunningham impersonated the rather small role of Hector very effectively. Before closing, we desire to refer specially to the dancing of Myrtle Dingwall, which surely must be counted as one of the features of the production. The schedule of the Idora Park management, which asks for abbreviation of the productions so that patrons can visit other concessions in the Park, somewhat interferes with a complete performance.



FERRIS HARTMAN

The Popular Comic Opera Star Who Began a Summer Season at Idora Park Last Week

theatre. We have witnessed numerous comic opera companies which have given regular seasons at local theatres, but we have never seen one of them to compare with those directed by Ferris Hartman in the matter of precision and completeness of production at the first or initiatory performance. When it comes to rehearse a company, there is no stage manager who can secure such quick and thorough results as Ferris Hartman. This is again evident during the performance of Madame Sherry at Idora Park this week. The company surrounding Mr. Hartman this time is plentifully endowed with excellent voices among which that of Myrtle Dingwall stands out prominently. Miss Dingwall has changed much for the better. Her voice has not only gained in volume and pliancy, but this skillful young artist has improved wonderfully in artistic interpretation and dramatic intensity. Although always possessed of a charming personality, Miss Dingwall has even progressed in this direction, and her impersonation of Yvonne Sherry is by far the best exposition of this role, both vocally and histrionically, that we have witnessed so far. Besides, she looks the part to perfection.

Ferris Hartman in the role of Theophilus Sherry has one of those roles which suit his varied style of humor to a T. While Mr. Hartman is one of the most versatile comedians we have ever come across, there are always certain roles that he seems to like better than

CHARLES NEWMAN'S BENEFIT PERFORMANCE.

Monday night's performance of "Omar, the Tentmaker," at the Cort Theatre will take the form of a testimonial to Charles Newman, the popular treasurer of that playhouse. John Cort has arranged with the management of the "Omar, the Tentmaker" company that the theatre's share of the receipts for that performance shall go to Mr. Newman. The gift is intended as a reward for long and faithful services on the Cort circuit. Newman served in several of Mr. Cort's Northern theatres for something like six years, and he has been identified with the local Ellis street house ever since it opened in September, 1911. Newman is president of the San Francisco Theatrical Treasurers' Club and is very popular with theatrical men and the amusement-loving public. The sale for Tully's spectacle is very large and from all appearances Newman will be the recipient of quite a handsome sum after the count-up next Monday night. In the meantime, said Newman is studying railroad schedules and hotel rates at the fashionable resorts up and down the coast. Or, it may be, that a trip to the Hawaiian Islands will be in order.

Achille Artigues, the well known pianist and organist of this city, will leave on his vacation on July 9th. He will spend about three weeks in the Sierras and will no doubt return thoroughly refreshed for his strenuous season of 1914-15, the banner musical season of the Pacific Coast.



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MRS. OSCAR MANSFELDT'S STUDENTS RECITAL.

Several pupils of Mrs. Oscar Mansfeldt gave a Two-Piano Recital at the Colonial Ballroom of the St. Francis Hotel on Friday evening, June 12th. A large audience was in attendance, and among the same could be seen several prominent musicians and musical people. Mrs. Mansfeldt presided at the second piano in every instance and had ample opportunity to show her well known musicianship and predominant finesse of pianistic art. Miss Hazel Horst was the first to appear before the audience and was heartily received. She played the difficult Dance Macabre by Saint-Saens in such a manner as to win prolonged applause from her audience. She proved herself well worthy of the enthusiasm which her playing elicited. Miss Mildred Porter introduced Moszkowski's Andante and Scherzo from his Concerto, Op. 50 in San Francisco and both the composition and the young pianist were excellently received. The inherent beauties of this work and the various technical intricacies were brought out strikingly by Miss Porter who gave evidence of being a young musician of many advantages.

Miss Edna Goeggel was entrusted with the interpretation of Valse Paraphrase (Schubert-Schutt) and the Second Hungarian Rhapsodie (Liszt). Miss Goeggel was always an exceedingly competent young pianist, but somehow she has broadened out (mentally, of course) and has gained in assurance and expression. She has acquired even a greater technical facility than she possessed before and has added strength to her attack and especially chord playing. Miss Goeggel is an exceedingly intelligent player and understands how to secure the musical values from a classical composition. Miss Edna Montagne was entrusted with perhaps the most difficult task on the program, namely, the interpretation of the Allegro Molto Moderato movement from the Concerto Op. 16 by Eduard Grieg. This master's works are not only exceedingly difficult to interpret, but also exceedingly difficult to understand, and it requires considerable talent to give them a satisfactory reading. This is specially true of this concerto. That Miss Montagne met the musical as well as technical problems of this work in that skillful manner which characterized her playing on this occasion is ample evidence that she has not only been trained adequately but that she has grasped the ideas propounded to her by her instructor in a manner to bring out all the latent artistic sentiments of her nature. Miss Marie Campbell interpreted the molto allegro con fuoco movement from the Mendelssohn Concerto Op. 25 in a manner that revealed gratifying study and musical adaptability.

Miss Campbell played this work in a manner that proved that she had grasped the foremost feature of a Mendelssohn composition, namely, poetry of sentiment and limpidity of theoretical construction. It is in the coloring of the musical phrases where the Mendelssohn work has its artistic inception, and while at times a vigorous reading is required, still the romantic or poetic expression predominates throughout. Miss Campbell proved herself fully equipped to do the work ample justice. She merited the prolonged applause that rewarded her at the conclusion of her playing. It is now a number of years since we heard Maurice Robb play the piano, and we had almost forgotten the excellence of his pianistic art until on this occasion when our memory was refreshed. He played the andante and presto movements from the Mendelssohn Concerto Op. 25. He has attained a splendid repose and assurance which invests his playing with that singular quality that inspires confidence in the performer's capability to play correctly and without a hitch. This is what is understood as professional assurance. That Mr. Robb is able to play like this after having interrupted his studies for a number of years is ample evidence of the solid foundation which his musical education has received at the hands of Mrs. Mansfeldt. The most intricate and apparently unsurmountable technical difficulties were overcome with an ease that made them appear not at all difficult of performance. The various runs, trills and octave passages were played with exquisite shading and in a manner that made them exceedingly musical and full of poetic meaning. Mr. Robb is beyond a doubt an exceptionally gifted pianist, and his work on this occasion was as satisfactory and as delightful as that of any professional pianist who has had far more experience in public work than Mr. Robb has had. Both Mr. Robb and Mrs. Mansfeldt have reason to feel proud of the work both accomplished. The entire event was one of the most dignified and most gratifying we have listened to this season. Every one of the students played by heart, and if the extent and intricacy of the works are taken into consideration, it is truly remarkable how well they have taken advantage of the tuition accorded them by Mrs. Mansfeldt.

MANSFELDT PUPIL RECITAL.

Six talented young pupils of Hugo Mansfeldt appeared at an invitational piano recital at the residence of their teacher, 238 Cole Street, on Wednesday evening, June 10th. The spacious studio rooms were crowded and the audience gave frequent evidence of the extent of its enjoyment. Miss Ruth Viola Davis played Grieg's Holberg Suite, Op. 40. This intelligent young artist did not only reveal a vigorous execution and a fluent technique, but she gave evidence of good memory and an exceedingly facile manner of phrasing. Miss Berkeley Howell gave an unusually enjoyable reading of Chopin's Nocturne in F major and Saint-Saens' Mazurka in G minor. She proved herself possessed of a delightful poetic instinct backed by a sufficiently advanced technical ease to make an excellent impression as to her musicianly skill in adequate interpretation. Miss Esther Ball delighted her hearers with an exquisite execution of the Magic Fire Scene by Wagner-Brassin and the Godard Valse chromatique. She exhibited a very limpid touch, an excellent sense of rhythm and a careful and precise mode of fingering.

Miss May Duggin interpreted Massenet's *Claire de lune* from Werther and Chopin's *Fantasia Impromptu*, Op. 66, in C sharp minor. She overcame the various technical difficulties with much ease and played with an assurance and artistic taste that merited for her the enthusiastic approval of her audience. Mrs. Homer E. Edwards created an exceedingly favorable impression by playing two charming Moszkowski compositions, namely, *Barcarolle* and *Valse de Concert*. Exceptionally fine was her limpid and "pearly" execution of runs and trills and her concise and accurate emphasis of chords. She displayed fine judgment in tone coloring and a natural instinct in attaining dainty effects. The program was concluded by Miss Naomi Fahy, who played *From Foreign Parts*, by Moszkowski, in a manner that stamped her as a pianist who has grasped many intricacies of adequate pianistic art. She succeeded remarkably well in obtaining the various national characteristics of the four parts that constitute this work, and both in rhythmic and emotional requisites she gave an excellent account of herself. Mr. Mansfeldt played the second piano part to this work in his well known masterly style.

MISS MARY ALVERTA MORSE'S RECITAL.

Several talented and advanced pupils of Mary Alverta Morse appeared in an excellent vocal recital at Sorosis Club Hall on Friday evening, June 12th. The hall was well occupied with a large audience that frequently gave vent to its satisfaction by means of prolonged applause. The accompanist was Ingeborg Peterson, a pianist of splendid artistic faculties, and one who seemed to understand the importance which an adequate accompaniment represents in relation to the soloist. The first number on this program was a group of three songs by Wood, Emmel and Godard, sung with an exceedingly pleasing soprano voice and with adequate interpretation by Doris Porter. Charles Langford, the possessor of a baritone of fine timbre and splendid sonority, sang three songs by Mozart, Clark and Lehmann with gratifying intelligence and fine intonation. Later, Mr. Langford sang two duets with Mrs. Merrill, one by Rubinstein and one by Hildach, which emphasized his exceptionally good ensemble work. Mrs. Merrill, too, gave here a splendid account of herself.

The next four numbers were not heard by the writer personally, as he was compelled to attend another concert taking place in the same part of the city as this one. However, we asked people in whose judgment we repose confidence, and we were assured that Hildia Baily, Alvina Barth and Martha Townsend proved themselves thoroughly competent to be in such good company, that they possessed clear and well trained voices and that they sang with good taste and artistic judgment. Three duets by Gene Ormonde and Alvina Barth also created pronounced enthusiasm and proved a source of delight to the well pleased listeners.

Mrs. J. H. Merrill sang Spring (Tosti), *Chrysanthemum* (Salter), and *O heller Tag* (Tschalkowsky) in a manner that combined lyric and dramatic modes of expression. She possesses a fine, ringing voice which she uses with that intensity of artistic judgment which is usually known as temperament. Mrs. Merrill also enunciates very clearly and thereby impresses her hearers in every respect favorably with her musical qualifications. Bradford M. Melvin has progressed remarkably since we last heard him. His voice seems to have gained in volume and lost nothing in its smooth and flexible quality. He also sings with musical sincerity and makes the impression of being very conscientious, constantly desiring to improve, no matter how satisfactory his work may have been. One of the big surprises of the evening to us was the rapid progress made by Gene Ormonde since we heard her last. Her voice, too, has gained in volume and also in mellowness, or "sweetness," as it is more commonly known. She has attained quite professional assurance and invests her singing with a dash and spirit that reveals the true artist. Her interpretation of *Caro Nome*, although a little simplified for the purpose, nevertheless was a most remarkable achievement and far above the usual interpretation of it at events of this kind. Miss Ormonde succeeds in investing her songs with exquisite sentiments and is surely on the road to make an exceptionally fine vocal artist. She combines natural adaptability with that enthusiasm without which no success can be made.

Another young vocalist who is constantly exhibiting added musical charms is Lillian Friedman, who is the fortunate possessor of a mellow, "velvety" soprano voice, and who also is exceptionally conscientious and eager to do her best. She sang *Dawning* by Cadman and *Mattinata* by Leoncavallo, and she sang both of these compositions with an artistic taste and a display of temperament that aroused her audience to a high

pitch of enthusiasm. Miss Friedman is beyond a doubt a very gifted young vocalist. Miss Morse as well as her students have every reason to feel gratified with the unquestionable success of this event.

The complete program rendered on this occasion was as follows: *Dafodil Song* (Wood), *Billy Boy* (Emmel), *Berceuse* (Jocelyn) (Godard), *Doris Porter*; *O Isis and Osiris* (Magic Flute) (Mozart), *O My Garden Full of Roses* (Clark), *Myself When Young* (Persian Garden) (Lehman), *Charles Langford*; *The Hills of Arcady* (Whitney Coombs), *Madcap Marjorie* (Norton), *Liebesglück* (Sucker), *Hildia Baily*; *Aria* (Mignon) (Thomas), *The Little Red Lark* (Old Irish), *With Verdure Clad* (Creation) (Haydn), *Alvina Barth*; *Tell Me Oh Love Star* (Robbarte), *She Has Gone Away* (Rotoli), *Waltz Song* (Tom Jones) (German), *Martha Townsend*; *Dance Duett* (Hänsel & Gretel) (Humperdinck), *The Cypreses* (Brahms), *Gene Ormonde and Alvina Barth*; *Spring* (Tosti), *Chrysanthemum* (Salter), *O heller Tag* (Tschalkowsky), *Mrs. J. H. Merrill*; *Beudemeer Stream* (Old Irish), *By the Fire* (Salter), *O Tired Hands* (Sander-son), *Bradford M. Melvin*; *Waltz Song* (La Boheme) (Puccini), *The Little Grey Dove* (Saar), *Caro Nome* (Rigoletto) (Verdi), *Gene Ormonde*; *At Dawning* (Cadman), *Mattinata* (Leoncavallo), *Lillian Friedman*; *Wanderer's Night Song* (Rubinstein), *The Passage Bird's Farewell* (Hildach), *Mrs. Merrill and Mr. Langford*.

ORPHEUM.

Dainty Marie, who is announced as "Not What She Seems To Be," will be the headline attraction next week at the Orpheum. There may be different opinions as to the perfect woman. There is, however, no question but that Dainty Marie's figure approaches so closely to perfection, that if she were pitted in a prize contest with Venus De Milo herself, the fair goddess would tremble for fear of losing her laurels. Dainty Marie is as exquisitely formed as one of Rodin's statues. In fact, incased in a suit of white tights, she resembles one of his pieces of marble. Dainty Marie doesn't, however, rely upon nature's gift for her success. She is as clever as she is attractive, and as versatile as she is either. She sings and dances, and on a flying trapeze is the personification of grace. Liddle Cliff, England's Boy Comedian, who is as popular in this city as in his native land, will introduce new songs and eccentric dances. He is today one of the greatest favorites in vaudeville and meets with enthusiastic recognition whenever and wherever he appears.

An act that abounds in thrill and excitement will be presented by Jackson and McLaren, the champion wood-choppers of Australia. The methods of lumbering in the Antipodes is first shown and then the two strapping men engage in a tree felling contest that creates great enthusiasm. The trees are especially imported for the purpose, and from the way the axe sinks into them at each perfectly directed blow, one would think the timber was as soft as butter. As a matter of fact, it is the hardest in existence. These mighty hewers also give a marvelous exhibition of axe hurling, throwing their blades across the stage and sinking them on a given mark on a tree stump.

McMahon, Diamond and Clemence will introduce in a concert called "The Scare Crow," an original assortment of songs, dances and conversation. Next week will conclude the engagements of Percy Bronson and Winnie Baldwin, Homer Miles and Company, and Willette Whitaker. It will be also the last of Tameo Kajiyama, the ambidexterous Japanese writing marvel, in his most astounding demonstration of mental alertness and manual dexterity.

"OMAR, THE TENTMAKER" AT THE CORT.

At the Cort Theatre Sunday evening Guy Bates Post begins his second and final week in Richard Walton Tully's magnificent spectacle, "Omar, the Tentmaker," in which he has captivated a series of capacity audiences during the past week. There is an enormous advance sale for the second week of the engagement, and prospective purchasers of tickets should not delay their visit to the box-office. The final performance is scheduled for Sunday evening, June 28th, and there will be a popular-priced matinee next Wednesday. In "Omar, the Tentmaker," which is a thrilling and entrancing love-play of old Persia, Mr. Tully has revealed himself not only as the most eminent American playwright, but as a positive genius of stage-craft. The luxurious and massive stage settings, picturing with a wealth of Oriental opulence, the street and court life of ancient Persia, have never been surpassed in ocular splendor.

The scenes depicting the flower-decked garden at sunset, the elaborate street scene in the city of Naishapur, have evoked especial praise. Not only did Mr. Tully produce "Omar, the Tentmaker," but he is also directing its managerial destinies. Mr. Post, as the beloved and merry-souled Omar Khayyam, "the sweet singer of the red wine and the rose," has won for himself a widespread host of local admirers, comparable to the unusual vogue his performance won in New York last winter. "Omar, the Tentmaker" is woven around the engaging love-life of Omar Khayyam, the Persian poet of the eleventh century, whose immortal quatrains, as rendered into English verse by Edward Fitzgerald, constitute one of our most precious literary heritages. Many of the most popular quatrains have been introduced into the play by Mr. Tully as a natural part of the dialogue, and these passages are read with much beauty by Mr. Post. Nat. C. Goodwin in "Never Say Die" follows.

Arthur Shattuck, the pianist, will give a recital next season in Des Moines, Ia., under the local direction of Dean Holmes Cowper, of the Department of Music, Drake University.

NEAPOLITAN MANDOLIN AND GUITAR CLUB.

The annual concert by the Neapolitan Mandoline and Guitar Club took place at Native Sons' Hall Thursday evening, April 30th, under the direction of the Misses Theresa and Lily Sherwood. The club was assisted by Miss Virginia H. Fischer, soprano; Charles E. Lloyd, Jr., baritone, and Prof. Sigismondo Martinez, pianist. The personnel of the Neapolitan Mandoline and Guitar Club is as follows: Mandolines—Mrs. B. Andrieu, Miss Vere de Vere Adams, Miss Irene M. Dearborn, Miss Pauline Grace Gier, Miss Edith Sneyd-Kynnersley, Miss Helen Louise Manuel, Miss Kate Margaret Symmes, Mrs. Chas. M. Twining, Miss Evelyn Wailer; Guitars—Mrs. H. C. Booth, Miss Emma Margaret Boyen, Miss Sallie F. De Vine, Mrs. Gertrude L. Gear, Miss Esther Goss, Miss Edith J. Larzelere, Miss Clara Osborn, Miss Adele Rillet; Miss Theresa Sherwood, Director, Miss Lily Sherwood, Accompanist. The program rendered on this occasion was as follows: Part I—Overture—Light Cavalry (Suppe), Neapolitan Mandoline and Guitar Club; Soprano Solo—Maud (a) Birds in the High Hall Garden, (b) Catch Not My Breath (recit.) Go Not, Happy Day, (c) I Have Led Her Home (Benj. Whelpley), Miss Virginia H. Fischer; Piano Solo—Senta Ballade (Wagner-Liszt), Sig. Sigismondo Martinez; Mandoline and Guitar Duet—(a) Nobles Seigneurs, Salut! (Meyerbeer), (b) Quartette from Rigoletto (Verdi), The Misses Theresa and Lily Sherwood; Baritone Solo—(a) Far Across the Desert Sands (From A Lover in Damascus) (Amy Woodford Finden), (b) Invictus (Bruno Huhn), Mr. Charles E. Lloyd, Jr.; Part II—Finale—Farewell Symphony (Transcription) (Haydn), Neapolitan Mandoline and Guitar Club; Soprano Solo—Spring's Awakening (Sander-son), Miss Virginia H. Fischer; Selection—The Prince of Pilsen (Gustav Luters), Neapolitan Mandoline and Guitar Club, Solo by Mr. Chas. E. Lloyd, Jr.; Duet—Swing Song (from Veronique) (Andre Messager), Miss Virginia H. Fischer and Mr. Charles E. Lloyd, Jr.

Among the successful cafe orchestras in San Francisco is "Demetrio's Venetian Orchestra of Soloists."



DEMETRIO'S VENETIAN ORCHESTRA OF SOLOISTS

This organization is under the direction of P. Demetrio, and U. Marcelli is the violin soloist and concert master. John Demetrio is the cello soloist. This orchestra plays excellent programs, the compositions including the names of the most famous masters of the old and modern schools. Mr. Demetrio takes great care to select only the best in music for his programs, and while he occasionally may have to respond to requests of a popular nature, he always keeps his programs in a dignified atmosphere. These numbers on the program include famous marches, waltzes, overtures, operatic selections both from grand and comic operas, and concert suites. There are also occasional solos for piano, cello and violin. Indeed these programs represent excellent concerts occasionally.

ALCAZAR.

Mr. Winthrop Ames' production of "Snow White and the Seven Dwarfs," a fairy tale play in seven scenes, founded on the familiar story of the brothers Grimm, by Jessie Braham White, and produced with great success at the Little Theatre in New York, where it ran for one entire season, will be the offering at the Alcazar Theatre next week, with dainty little Bessie Barscale in the role of the fairy princess, Snow White, and Thurston Hall and the balance of the clever Alcazarans in all the familiar roles in the story as it is to be found in the fairy-tale book. Seldom has there been written a play that appeals to children and grown-ups alike as does this beautiful fairy tale. Even "The Blue Bird" was written primarily for adults. "Snow White and the Seven Dwarfs" is intended solely as a glimpse of the fairyland of "once upon a time," to which children may bring their parents and parents bring their children, and all will live over again the happy hours of the nursery.

Gorgeous scenery, handsome costumes, wonderful light effects, startling mechanical effects and contrivances will all go to make up this splendid production which will be the largest ever undertaken by the management of the Alcazar, to say nothing of its being the most unique entertainment ever offered in this city.

STUDENTS' RECITALS IN OAKLAND INSTITUTE.

The following three programs were given by students of the California Institute of Musical Art prior to the one reviewed last week:

Saturday, May 23, at 3 p. m.—Marche Militaire (Schubert), Mabel White, Miss Long; Menuetto (Bach), Andantino (Haydn), Nelda Stut; Gipsy Rondo (Haydn), Ruth Reed; Bagatelle (Schumann), Soldier's March (Schumann), Martha Pratt; Musical Clock (Heins), Doll's Dream (Desten), Pearl Holaday; The Millock (Joseffy), Irma Hoegemann; Violin—(a) Introduction and Gavotte (Allen), (b) The Swan (Saint-Saens), Helena Anderson; Impatience (Heller), Spinning Wheel (Behr), Mabel White; Arabesque (Wrangell), Gigue (Handel), Arlene Scharff; Norse Song (Schumann), The Mill (Jensen), Nancy Lloyd; Prelude (Bach), Für Elise (Beethoven), Augusta Anderson; (a) Marche alla Turca (Mozart), (b) Andantino (Lemare), Violins—Olive Reed, Marion Chamberlain, Marian Nicholson, 'Cello—Florence Briggs, Piano—Augusta Anderson; Humoresque (Grieg), Valse (Nicode), Elizabeth Hibberd; Bagatelle (Beethoven), Dancing Doll (Poldini), The Lark's Song (Tchaikowsky), Shepherd and Shepherdesses (Godard), Helen MacGregor.

Mary Elizabeth Bradley, pianiste, pupil of Miss Elizabeth Simpson, assisted by Miss Goldie Hulin, contralto, pupil of Madame Sofia Neustadt, Mr. Robert Rourke, violinist, pupil of Alexander Stewart, and Sally Kerr Street, accompanist, Berkeley Piano Club, Thursday evening, May 28, 1914—(a) Pastorale (Scarlatti), (b) Sonata, A major (Mozart), (c) Rondo, Op. 129 (Beethoven), Violin—(a) Menuet (Pugnani), (b) Gavotte (Gossec), (c) Caprice Viennois (Kreisler), Mr. Rourke; (a) Forest Scenes (Schumann), (b) Bolero (Chopin); (a) Aria from "Sampson et Dalila" (Saint-Saens), (b) "I'm Wearin' Awa'" (Foote), (c) Gavotte (Lemaire), Miss Hulin; Carnaval Mignon, Op. 48 (Schutt), Capriccio, B minor (Mendelssohn), orchestral accompaniment on second piano, by Miss Simpson.

Ethel Long, pianiste, pupil of Miss Elizabeth Simpson, assisted by Miss Louise Curtner, violiniste, pupil

centuries which they will present during the season of 1914-15. Anyone interested in such fine programs will make no mistake in communicating with these ladies.

MISS EDNA MARIE WILLCOX RETURNED.

Miss Edna Marie Willcox, who has been studying singing abroad for over a year, has returned to San Francisco. She studied in Paris with Jean de Reszke, who was very enthusiastic about her beautiful voice and exceptional musical talent, even interesting himself to the extent of obtaining a hearing for her before Henry Russell, director of the Boston Opera Company, which is now giving a season at the Theatre des Champs Elysees in Paris. Miss Willcox sang for Mr. Russell before leaving Paris and he immediately offered her an engagement for next season in Boston. Her friends are congratulating her on the successful culmination of her studies in Europe.

SUCCESSFUL CONCERT OF SOKOL SOCIETY.

The Bohemian Gymnastic Association "Sokol" gave an enjoyable concert at Sokol Hall, 739 Page Street, on Sunday afternoon, June 14th. The program rendered on this occasion was as follows: Chorus—O Vlasti Ma; Piano Solo—Tarantella (Stephen Heller), Miss Augusta Buben; Violin Solo—(a) Romanza (Geo. Trinkaus), (b) Habanera (Chas. Roberts), Miss Josephine Holub, accompanied by Miss Zdenka Buben; Chorus—Tak temna modra nebes ban (K. Bendel); Piano Solo—Erlkönig (Schubert-Liszt), Miss Zdenka Buben; Chorus—Nocleh v Granada (Conrad Kreuzer); Violin Solo—Fantasia sull' Opera Rigoletto (Verdi), Rudolph Buben, accompanied by Miss Zdenka Buben; Chorus—Lesni (F. Janousek). This was Miss Josephine Holub's first public appearance and she proved to be remarkably suc-



MISS JOSEPHINE HOLUB

A Young Violinist Who Made Her Debut at Sokol Hall Last Week

cessful, performing all her numbers by heart. She revealed a large, sympathetic tone, doing full justice to the emotional characteristics of the compositions. Responding to an insistent encore Miss Holub played Polish Mazurka by Trinkaus which demands unusual technical skill in the way of double stopping, treble chords, harmonics and pizzicato playing, all of which Miss Holub mastered with ease and assurance. Great credit is due Miss Zdenka Buben for her intelligent and artistic pianistic work in the capacity of soloist as well as accompanist to Miss Holub. As encore, Miss Buben played a well known Chopin waltz. The entire event was successful and the audience showed ample evidence of its delight and satisfaction.

THE DICTIONARY OF MUSICAL TERMS.

A Dictionary of musical Terms—A Handbook of Definitions and Descriptions, by Jeffrey Pulver. Price 25 cents in cloth; 50 cents in leather; carriage prepaid. Funk & Wagnalls Company, Publishers, New York.

All the terms and expressions of any importance whatever that are used in the music of to-day and yesterday, have been included. A great many foreign words that occur in every class of musical publications are given, with such others as would facilitate the study of English and foreign works on musical history and theory. The little volume is of encyclopedic character, and included in its contents will be found definitions and brief histories of various forms of the "Dance."

Carolus Lundine, the well known master of the voice and musical critic, is rapidly recovering from his long protracted illness. He is staying at Mt. Hermon, in the Santa Cruz mountains, for a few weeks' vacation. Mr. Lundine is expected to go south in July to give an address on "The Restoration of the Old Italian School" before the M. T. Convention held in Santiago.

Miss Clara Freuler, soprano, and Miss Elizabeth Simpson, pianist, have just issued very neatly compiled announcements regarding recitals of classic songs and dances of the sixteenth, seventeenth and eighteenth

THE BERINGER CLUB'S THIRTIETH CONCERT.

The Beringer Musical Club gave its thirtieth concert at Century Club Hall on Thursday evening, June 11th, in the presence of an audience that crowded the hall to the very doors. The enthusiasm that prevailed throughout the evening demonstrated in no small degree the temper of the audience. The eight advanced students of Professor and Madame Joseph Beringer rendered a program that was exemplary in every way, and the work done on this occasion was as excellent as can be heard at any event of this nature during a concert season in this city. The students were assisted by Otto Rauhut, violinist, who played Meditation from Thais by Massenet, and Menuet by Mozart, in a manner that revealed an exceedingly smooth and mellow tone and a very tasteful manner of bowing as well as phrasing. Mr. Rauhut is beyond doubt a very conscientious artist whose success in the local musical world is well merited. Miss Eleanor Alberti had the honor of opening this excellent program with Träumerei, Op. 9, No. 4, by Richard Strauss, and Voices of Spring by Sinding. Her interpretation was characterized by exceedingly clean technical execution and an unusually artistic grasp of the musical value of the compositions.

Miss Thelma Kay, soprano, sang a group of four songs by Rotoli, Goetz, German and Page, exhibiting a very clear and ringing soprano voice, and proving that she possesses sufficient judgment to lend her interpretations an interesting color of sentiment. Miss Loie Munsil played Eroticon No. 2, by Sjoegren, and Polonaise, Op. 40, No. 1, by Chopin, in a manner that gave her ample opportunity to display her exceedingly fluent technic, a spontaneous attack and an unusually pleasing touch. Miss Myrtle Dow, soprano, sang a group of three songs, including Vain Regrets (Dell'Acqua), Du bist die Ruh' (Schubert) and Se saran rose (Arditi). Miss Dow's singing proved to be endowed



MISS GENEVIEVE HOLMBERG

A Skillful Young Mezzo Contralto Who Appeared at the Beringer Musical Club Concert

with gratifying sentiments of expression, and her voice is exceedingly mellow and flexible and especially clear in the higher notes. One of the most efficient pianists we have heard at this season's students' recitals in San Francisco is Miss Louise Cameron, who seems to possess unusual talent. She has an exceedingly limpid touch, plays with dainty style of execution, colors her technical executions with artistic shading and phrases with decided good taste. She played Debussy's Arabesque No. 1, Beringer's Valse Brillante, Op. 5, No. 1, and Wagner-Liszt's Spinning Song. One of Miss Cameron's most delightful achievements is conciseness and accuracy of interpretation.

Miss Genevieve Holmberg, mezzo contralto, sang Aufenthalt by Schubert, Ave Maria by Mascagni, and Love is a Rose by Sans-Souci. Miss Holmberg is the possessor of an exceptionally clear and vibrant voice of an unusual range. She sings with more than ordinary expression and seems to enter into her work with fine enthusiasm. She also possesses a good sense of rhythmic values. Miss Zdenka Buben, an exceedingly skillful young pianist, was in fine trim on this occasion. She played with vigor and fluency and her phrasing was decidedly satisfactory. She played Prelude No. 22 (Chopin), Valse, Op. 64, No. 1 (Chopin), and Airs de Ballet (Gluck-Saint-Saens). The program was concluded by Miss Arena Toriggino, soprano. Miss Toriggino's voice is of an exceedingly flexible quality and it is also quite extensive in volume and range. She sings with spirit and enthusiasm. The songs interpreted by Miss Toriggino included works by Schubert, De Koven, Donizetti and Denza. One of the leading features on the program was the duet by Joseph Redding entitled "Thou art my own love." The Misses Myrtle Dow and Genevieve Holmberg sang this pleasant little work in excellent style and with fine ensemble effect.

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MUSIC IN FRESNO.

Several score for music lovers responded eagerly to the invitations of Miss Zoe Glasgow, who appeared in song recital last night at the Riggs studios, and followed through a program of some fifteen numbers, the interesting exposition of vocal talents possessed by the fortunate young singer. Against the effective setting of vine twined pillars with baskets of Dorothy Perkins roses, Miss Glasgow made a charming picture in a frock of pink and white coloring, and gave her numbers with an ease of manner that is best described as effortless.

Should one differentiate among the contributions to the potpourri of musical treasures, possibly "Magdalen at Michael's Gate" by Lehmann would be mentioned first. The song was made memorable by Mme. Melba for whom it was composed on her last concert tour, and for its unusualness it stands distinct. There were several groups of songs listed under a nationality as a classification, and, from the enthusiasm, it must be granted that the Old English songs won the medal for popularity, and particularly in that group, Dr. Arne's Lass with the Delicate Air was most charmingly done, Miss Glasgow's very flexible voice giving the song with delightful expression.

Of the Russian group, "A Dissonance," by Borodine, was so appealing with its melancholy minor strains, that a request for a repetition from the audience was granted by the gracious singer. Another number, whose popularity demanded a "recall," was "A Message to a Violet," by Frank La Forge, the composer-pianist, who lately appeared before the Musical Club, and a joyous finale to the delightful list of songs was the irresistible "Come, Fair Maid, and Dance with Me." Many lovely floral tributes added their interest to the recital. Miss Glasgow was fortunate in having as her assistant Mr. Sanford C. Rich, whose two instrumental selections added the necessary variety to the program. Strikingly wierd in its harmonies and beautifully interpreted was the MacDowell number, "A. D. 1620," and a Minuette B minor by Schubert was also heartily received. Mr. Rich's work as accompanist was admirable.—Fresno Morning Republican.

S. F. MUSICAL CLUB CLOSING CONCERT.

(From S. F. Chronicle, May 24, 1914)

The San Francisco Musical Club closed the season of 1913-14 with pronounced success last Thursday morning with the programme given at the St. Francis Hotel. The event was marked not only by excellent music, but by a few words from the officers who have guided the club's affairs for the past year, some of whom will be retained in the same lines of duty for the coming year. Mrs. Charles L. Barrett made her final appearance as chairman of the programme committee and will be succeeded by Miss Adeline Wellendorf. The music of the morning consisted of works solely by Italian composers. Those chosen by Mrs. Barrett to take part seemed unusually well suited to their lot. Miss Marion de Guerre opened the programme with piano solos by Scarlatti and Sgambati, playing with ease and a light but sure staccato touch well adapted to the works. Assisting the club members was Hother Wismer, whose violin work was especially impressive as to expression and clear, sustained tones. He gave the Pugnani-Kreisler "Prelude and Allegro" and the "Sonata" in E (Pugnani) for violin and piano, with Miss Eveleth Brooks at the latter instrument.

The sonata has not been heard here before and proved most pleasing in form and marked harmonies. Mrs. Cecil W. Mark and Mrs. Edward N. Short were heard in solos from Puccini's operas and the Lorelei Trio sang very delightfully. The programme may be more fully appreciated in detail, as follows: Alessandro Scarlatti—Sonata in F major, Sonata in D major, Giovanni Sgambati—Tocatta, Miss Marion de Guerre; Philip Gretscher—from Sketches from Italy—Tarantella, In Venice, Caretta Siciliana, Lorelei Trio—Mrs. W. E. Bruner, Mrs. Lawrence Rath, Mrs. Robert E. Whitcomb, Miss Frances Buckland at the piano; Paisiello—La Molinara, Giordani—Caro Mio Ben, Puccini—Vissi d'arte, Vissi d'amore from "La Tosca," Mrs. Cecil W. Mark, Miss Lola Gwin at the piano; Pugnani-Kreisler—Sonata in E major for violin and piano, Hother Wismer, Miss Eveleth Brooks; Puccini—Un bel di Vedremo from Madam Butterfly, Leoncavallo—Barcarola-Notturmo, Mrs. Edward N. Short, Miss Florence Hyde at the piano; Puccini—Every Flower from Madam Butterfly, Lorelei Trio, Miss Frances Buckland at the piano.

ARTHUR SHATTUCK BEFORE ROYALTY.

A letter from a daily newspaper correspondent in Berlin to this paper contains the following interesting information: "Arthur Shattuck, the American pianist, and Christian Sinding, composer of the new grand opera, 'The Sacred Mountain,' were the only guests at a dinner given by the King and Queen of Norway on the night of May 17th. This signal honor to the eminent pianist and his friend, the composer, is an intimate acknowledgment by Royalty of the appreciation and respect with which the art of the two musicians is held. At various times Arthur Shattuck has played by request of the King and Queen of Norway, but since the press of Europe has been recently acclaiming additional triumphs for the American pianist, and the great success of the new Sinding opera, which was dedicated to Mr. Shattuck, both received the special invitation of the Norwegian King and Queen to dine at the palace so that personal congratulations might be extended. Mr. Shattuck passed a week at the Sinding home in Norway after which the composer accompanied him to Germany where other performances of the Sinding opera are to take place."

Samuel G. Fleischman, the well known and successful pianist and teacher, was married quietly during the beginning of June and thereby surprised his host of friends in no small degree. The present Mrs. Fleisch-

man was Mrs. Elsie W. Taussig, also a very able musician. Mr. and Mrs. Fleischman left for Europe where they will remain several months and partake of all the musical feasts which that country can so lavishly furnish.

ALAMEDA COUNTY MUSIC TEACHERS.

Efforts are being made to secure the next teachers' convention for Oakland in 1915. The Alameda County Music Teachers' Association, of which Alexander Stewart is President, and which comprises nearly two hundred of the music teachers of Oakland, Berkeley, Alameda, and surrounding cities, is making a determined effort to bring the State Convention of the Music Teachers' Association to Alameda County in 1915. A special committee has been appointed by the President, consisting of William Edwin Chamberlain, Chairman; Miss Caroline Little, Glenn H. Wood and Charles Louis Seeger, whose duty it will be to make every effort to secure this convention. The Oakland Commercial Club has promised its cooperation in the matter. The Alameda County Music Teachers' Association held a "Dutch Treat" supper, followed by a regular meeting, Wednesday evening, June 10th, at which this matter was discussed. A program of unusual interest had been prepared for this occasion, and Henry Bretherick, the President of the State Association, was present to tell of the plans for the coming convention at San Diego.

MISS AUDREY BEER HONORED.

The Ohio State Building site dedication was carried out last Thursday by the Commissioners in a most successful and unique manner. In addition to the usual formal ceremonies already reported in the daily papers, a musical program was rendered. Miss Audrey Beer,



MISS AUDREY BEER

A Brilliant Young Kruger Pupil Who Was the Pianist at the Dedication of the Ohio Building of the Exposition

the well known and talented young pupil of Georg Krüger, was accorded the honor of being the first pianiste to perform on the Exposition grounds. Her selections were greatly appreciated and won well merited applause. Pleasing vocal solos were rendered by Miss Hazel McKay. The Baldwin Piano was the official piano of the occasion.

DR. LOUIS LISSER SERIOUSLY ILL.

The numerous friends of Dr. Louis Lissér, who has just returned from a twenty-one months' trip to Europe, were shocked to hear of his sudden affliction in the shape of a paralytic stroke. The San Francisco Chronicle had this to say of the sad accident:

"Dr. Louis Lissér, prominent member of the Bohemian Club, a director of Mills College and considered one of the finest musicians in the United States, is so seriously ill at his home at Cherry and Washington streets that his son, Dr. Hans Lissér, a prominent St. Louis physician, summoned here by telegraph, reached the city yesterday and is now in constant attendance upon his father. Three weeks ago Dr. Lissér returned from a trip around the world that lasted twenty-one months, a goodly portion of which time was spent in Germany. He was apparently in splendid health, and Saturday evening, cheerful and looking forward to the event with much pleasure, he was dressing to attend a dinner at the Bohemian Club, when he was suddenly stricken with paralysis, falling unconscious in his wife's arms. His entire right side was found to be paralyzed. Dr. Lissér numbers his San Francisco friends and admirers by the hundreds. A man of only 63 years, he was in the height of his career as a musical authority when his illness struck him down. It is hoped that the physicians who are assisting Dr. Hans Lissér can soon bring some hope to the friends of Dr. Lissér that his condition shows promise of improvement."

Recent inquiry on the part of the Musical Review elicited the information that Dr. Lissér was still in a serious condition.

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MAY FESTIVAL AT COLLEGE OF PACIFIC.

Mrs. George Alexander Scott, Lowell Redfield and Chester Herold, Soloists, Assisted by Chorus of 129 and Orchestra of 23, Establish Permanent Annual Events.

The College of the Pacific in San Jose, under the energetic direction of Warren D. Allen, inaugurated regular annual May Music Festivals with the presentation of Haydn's famous oratorio, *The Creation*, on Friday evening, May 8th, at the College Auditorium. Six hundred students attended the Matinee rehearsal on the afternoon preceding the performance, and, inasmuch as these festivals are intended for educational purposes, it was gratifying to find so much interest shown on the part of the pupils. The chorus brought together for this May Festival is intended to be a permanent institution and in the fall will begin rehearsals for Handel's *Messiah*. San Jose will thus have a May Festival every year, with chorus, orchestra and soloists, which will gradually be of more than mere local interest. This enterprise is fully in line with the ideas of the Pacific Coast Musical Review expressed during the last few years in the columns of this paper and tending toward annual California May Music Festivals on a big scale. Clarence Umy in the San Jose Mercury-Herald says of this recent event.

Haydn's immortal oratorio, "*The Creation*," was magnificently given last evening at the auditorium of the College of the Pacific. A large audience was present, and enthusiastic applause greeted every number. Warren D. Allen, dean of the Pacific Conservatory of Music, conducted with skill and decision, and led the oratorio along a triumphal march from the introduction representing chaos to the final chorus telling of the achievement of the glorious work. "*The Creation*" is the brightest, most flowery and youthful of all the great oratorios. It is filled with difficult music, which, when well performed, gives an impression of unaffected simplicity, typifying as it does the exuberance of those distant, far-away days when all the world was young. A fine chorus of 129, an orchestra of 23, three soloists and the conductor made a grand total of 156 people taking part.

The chorus singing was a revelation in well-balanced harmony, excellent attack and finely modulated crescendos and diminuendos. "*Awake the Harp*," "*The Heavens Are Falling*," "*The Lord is Great*" and "*Achieved is the Glorious Work*" were splendid specimens of great chorus singing where things went with rush and swing and were irresistibly captivating. The orchestra, composed of members of the San Jose Symphony Orchestra, gave extremely efficient aid, Professor McColl at the organ adding dignity and sonority. The obligatos in "*On Mighty Pens*" were played with artistic distinction, and the whole of the instrumental part of the oratorio was eminently satisfactory. Mrs. George Alexander Scott has a radiantly beautiful voice, exquisitely

adapted to the angel music of "*Gabriel*," Her solos "*With Verdure Clad*," "*On Mighty Pens*," and her ensemble work gave the keenest pleasure imaginable. Such pure voices are exceedingly rare, and such ease on high notes and in ornamental passages is indeed exceptional. Mrs. Scott made a delightful impression, charming every listener with her unaffected manner and truly enchanting voice.

Lowell Redfield was in fine voice, and his recitatives, arias and ensemble selections were a great joy to the audience. "*Rolling in Foaming Billows*" and "*Now Heaven in Fullest Glory Shone*" were splendidly delivered. Mr. Redfield's splendid baritone thrilling the audience and arousing rapturous applause. Chester Herold, San Jose's leading tenor soloist, sang his solo,



MISS CHRISTINE MILLER
Distinguished American Contralto Who Left for Europe to Remain Several Months

"*In Native Worth*," so as to win a double recall. In his difficult recitatives he sang with artistic understanding of the requirements of the text, "*In Splendour Bright*" being admirably interpreted. The duet, "*By Thee With Bliss*," sung by soprano and bass, and the trio, "*On Thee Each Living Soul Awaits*," for three solo voices, were gems of the first water, and will long be remembered in this evening of remarkable and notable excellence—an evening of unalloyed pleasure for both listeners and those taking part.

The Pacific Coast Musical Review is in receipt of an invitation to the graduating exercises of the College of Notre Dame and the Notre Dame Conservatory of Music of San Jose, which will take place on Tuesday morn-

ing, June 23d. As has been the custom of this paper for several years, the editor will take pleasure in paying his annual visit to that splendid institution.

SAN DIEGO'S SECOND MAY FESTIVAL.

San Diego Symphony Orchestra, Assisted by Soloists and Combined Singing Societies, Score Another Triumph Under the Direction of R. Roscoe Schryock.

The movement for regular annual May Music Festivals in California is spreading considerably. San Diego gave its second annual event on Thursday evening, May 26th. The following account from the San Diego Tribune is self-explanatory:

The annual May Festival which was given last evening at the Spreckels Theatre by the San Diego Symphony Orchestra and the United Choral societies under the direction of B. Roscoe Shyrock drew a large and enthusiastic audience. Society gave its enthusiastic patronage and nearly all the boxes were taken. Among the boxholders were Mrs. U. S. Grant, Jr., Mrs. Carlyle, Mrs. Gregg Rogers, Mrs. John Beal, of National City; Mr. H. P. Newman, Mrs. Lyman J. Gage and Mrs. Omar Huston. The San Diego Choral Union, the National City Choral Society, the Coronado Choral Society and the Orpheus Club of male voices made in all a chorus of 175 voices. These societies have rehearsed for many weeks and are to be congratulated on the effects they produced last evening. The soloists and assisting artists were Mrs. Leavenworth Huston, soprano; Charles Cragg, violinist; Mrs. Bertha Slocum, Miss Inez Anderson, William Frederick Reyer, Leonard G. Coop, Dean Blake, Miss Annette Novotny, William Kreutz.

San Diego has never before heard such finished choral singing as was done by the combined choral societies in their three numbers, it is stated by musicians. The opening number with stage setting was religiously sublime in its realism and represented pastor, choir and congregation in the old Lutheran service. Nearly one-third of the last act of the comic opera "*Master-singers*" was sung by the festival chorus, and the complex finale was rendered with a verve and dramatic intensity which is seldom heard here. The symphony orchestra followed with the entire Pathétique symphony, Tchaikowsky, played with brilliancy and beauty, the festival closing with the march and chorus from "*Tannhäuser*," sung by the chorus and orchestra. The other numbers were well chosen and well received, but the points of the festival that will stand out strongly as reaching unusual heights in a dramatic and musical sense, are the singing of the chorus and the playing of the symphony. Musical critics in the audience last night stated that the playing of the Pathétique symphony marked this orchestra as unique in its virtuosity and deep interpretative ability.



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SHORT ITEMS OF INTEREST.

In the Musical Review of June 6th we referred to a concert given by Jussuf Dermott, violinist, assisted by Miss Constance Estcourt, pianist, at Sorosis Club Hall, on Wednesday evening, May 27th. We have since been informed that this event was arranged by Miss Constance Estcourt, pianist, in aid of the building fund of the First Congregational Church, Mr. Dermot and Miss Welcome Levy assisting Miss Estcourt. This successful young pianist is a newcomer in San Francisco, being a graduate of the Royal Academy of London, and upon inquiry we find that she has revealed splendid musicianship and an excellent knowledge of pianistic art. Every seat was occupied on this occasion and a handsome sum netted for the building fund, which is much to the credit of Miss Estcourt.

* * *

Percy A. R. Dow presented his pupil, Thornton Smith, baritone, at an Hour of Song at 376 Sutter Street, assisted by Mrs. Bess Smith-Ziegler, pianist, and Miss Blanche Morrill, violinist. The following program was excellently presented: Si tra i ceppi (Berceuse) (Handel), Selve amiche (Caldara), With joy the husbandman (Seasons) (Haydn); Sketch, Opus 24 (Arenski), Scherzo (Martucci), Mrs. Bess Smith Ziegler; Pilgrim Song (Tschalkowski), The Horn (Flegier), Norwegian Love Song (Clough-Leiter); Souvenir (Drdla), Meditation (Thais) (Massenet), Liebesfreud (Kreisler), Miss Blanche Morrill; Four American Indian Songs (Cadman), Land of the sky blue water, The White Dawn is stealing, Far off I hear a lover's flute, The Moon drops low; Aus dem Carneval (Grieg), Mrs. Ziegler; Banjo Song (Sidney Homer), Temple Bells (Woodward-Finden), Invictus (Bruno Huhn).

* * *

Mr. and Mrs. I. A. Augustus, baritone and soprano, respectively, pupils of Percy A. R. Dow, gave an Hour of Song at Maple Hall, Oakland, on Tuesday evening, June 16th, when the following program was ably presented: Duo, La ci darem (Don Giovanni) (Mozart); Baritone, Honor and Arms (Samson) (Handel), Piacer d'Amor (Martini), Who is Sylvia? (Schubert); Soprano, Pur Dcesti (Lotti), Adelaide (Beethoven); Baritone, The Horn (Flegier), Litanei (Schubert), Vulcan's Song (Philemon) (Gounod); Duo, Calm as the Night (Goetz); Baritone, Irish Songs, Auld Plaid Shawl (Stanford), Believe Me, If All (Unknown), Auld Dr. McGinn (Lohr); Soprano, Ave Maria (Cherubini), Oh, Hush Thou (Henschel), To Spring (Gounod); Baritone, Gypsy John, Thou'rt Like a Fowler (W. G. Smith), Bedouin Love Song (Pinsuti); Duo, I Feel Thine Angel Spirit (Graben-Hoffman).

The pupils of Mrs. Myrtle Stanage Brown gave a recital at the residence of their teacher in Martinez, Cal., on Friday afternoon, May 29th, when the following program was satisfactorily presented: Piano Solo—(a) Liebeslied (Cadman), (b) Northern Lights (Torjussen), Miss Amy Bynum; Soprano Solo—(a) Sweet Miss Mary (Neidlinger), (b) Nature's Song (O'Hara), (c) An Irish Love Song (Lang), (d) Ave Maria (Millard), Miss Nellie Malone; Quartet—The Night Has a Thousand Eyes (E. Nevin), (violin obligato), Mrs. Elizabeth Lewis, Miss Mildred Ring, Mr. E. O. Talbot and Mr. Haydn Davies; Baritone Solo—(a) Answer (A. O. Robyn), (b) The Toreador's Song (Ivan Caryll), Mr. Harold Blum; Vocal Duo—(a) Nearest and Dearest (Tuscan Folk Song) (Luigi Caracciolo), (b) Because You're You (from The Red Mill) (Victor Herbert), Miss Edna Jensen and Mr. Haydn Davies; Contralto Solo—(a) My Jacqueminot (Herbert Johnson), (b) His Lullaby (Carrie Jacobs-Bond), (c) Still wie die Nacht (C. Bohm), Miss Mildred Ring; Piano Duo—(a) The Fairy Wedding Waltz (J. W. Turner), (b) Echo of Lucerne (Roch Albert) (B. Richards), Thelma Lewis and Mrs. Brown; Mezzo Soprano Solo—(a) Laddie O'Dreams (Robert Stowe Gill), (b) Lascio Ch'io Pianga (Recit. ed Aria nel Rinaldo da) (E. G. Handel), (c) Thy Song (Guy D'Hardelot), Miss Edna Jensen; Piano Solo—(a) Abendlied (for left hand alone) (Hollaender), (b) Mazurka, Op. 33, No. 4 (Chopin), Miss Amy Bynum; Baritone Solo—Adoration (violin obligato) (Maurice Telma), Mr. Haydn Davies; Quartet—My Lady Chlo (Negro Love Song) (Clough-Leighter), Mrs. Elizabeth Lewis, Miss Mildred Ring, Mr. E. O. Talbot and Mr. Haydn Davies; Soprano Solo—(a) At Nightfall (John W. Metcalf), (b) Vittoria, mio core (Gian Giacomo Carissimi), (c) Bedouin Love Song (C. Whitney Coombs), Mrs. Elizabeth Lewis. Accompanists: Mrs. L. C. Brown, Mrs. E. G. Davies and Miss Amy Bynum. Violinist: Miss Emily June Ulsh.

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The Pacific Coast Musical Review is anxious to know why such a condition of affairs should exist on this Coast, where the summer months are not at all unpleasant. Since this paper has called attention to this fact a good many of our teachers and conservatories have established summer courses at special rates. Some of these will be found advertised in this issue.

The teacher who discontinues his advertisement during the summer months is just as unwise as he who stops work. It is during the summer that one should prepare for the following season. Only constant advertising can prove of any benefit. It is much better to insert a small card permanently, than to have a large advertisement only occasionally.

What is true of the profession is also true of the artists who visit us during a concert season. In the East the musical journals are already announcing the artists for next season. On the Coast the musical public is kept in ignorance. At this writing no one knows who is coming, although the managers may have made a casual announcement. A complete list of the artists who appear next season, should be published every week during the summer. The lack of concert attendance is partially due to the lack of information distributed during the summer months.

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LATEST OFFICIAL INFORMATION REGARDING MUSIC AT THE EXPOSITION

Editor of Pacific Coast Musical Review in Interesting Chat with J. B. Levison, Chairman of the Music Committee, is Given Authoritative News Emanating from the Musical Headquarters of the Exposition.

By ALFRED METZGER

The Pacific Coast Musical Review has been in receipt of numerous verbal and written inquiries concerning the intention of those in charge of the musical affairs of the Panama-Pacific Exposition. We have regularly replied to these inquiries that nothing definite had been decided upon, because in a previous interview with Mr. Levison, and also with George W. Stewart, the managerial head of the music department, we were positively informed that nothing had been decided upon and that when the time arrived for public announcement the Pacific Coast Musical Review would be the first musical paper to be told of those matters exclusively interesting to the musical profession and music lovers. Since that time we have read in one or two Eastern musical papers that someone had given them the first authoritative statement concerning musical plans at the Exposition. There did not appear anything in those interviews which we did not know already and which had not been published in these columns at the time Mr. Levison was kind enough to grant us his first interview. Consequently we did not pay any attention to these articles in the Eastern musical press, but waited until we were officially informed that definite steps had been taken concerning the activity of those in charge of the musical welfare of the Exposition. Last week we again went to see Mr. Levison and the result of our inquiry was decidedly satisfactory, and while it may not include anything exceptionally new, the statements bear the stamp of authority and the news has changed from mere rumor to actual facts.

The Symphony Orchestra.

The most important fact that has been definitely agreed upon is the organization of a symphony orchestra of eighty men. Up to this final settlement of the symphony orchestra question, nothing certain could be ascertained, inasmuch as no plans had been apparent as to the sources from which the expenses of such a huge body of musicians, which was to serve permanently for nine months, could be obtained. For a time there was a rumor that in order to cover these expenses the orchestra was to be divided into four orchestras of twenty men each, which were to play at various concessions, more particularly restaurants or cafes. This would, of course, have materially lessened the utility of this body of musicians for artistic purposes, as there is nothing so conducive to satisfactory ensemble playing than a continuous working together. If the orchestra had been split into four small bodies the ensemble effect would surely have been impaired. Mr. Levison informs us now that a much better plan has been decided upon. The entire orchestra will appear during the evenings at the concession of the Union Pacific Railroad Company, which is a magnificent miniature reproduction of the wonderful Yellowstone Park. This will permit the entire symphony orchestra of eighty men to remain constantly intact for the nine months, and will surely be an excellent basis upon which to build a permanent symphony orchestra for San Francisco after the close of the Exposition. A body of eighty men that can play for nine months under the leadership of able directors will be an ideal body for permanent symphony concerts.

The Symphony Leader and Personnel.

The question as to the personality of the director who will have the responsibility of making this organization truly noteworthy has not yet been definitely decided. It is, however, settled that there will be one general director, as it were, and a number of guest conductors. The latter will include some of the most famous orchestral leaders in the world. Mr. Stewart is now in Europe and is looking over the field. He has full authority to engage the best men in the profession. The selection will not be restricted to European conductors. There will also be among them conductors from American symphony orchestras. The concerts will be divided into classic or symphony concerts, and popular concerts, where the best music of a lighter vein will be presented. There will be concerts of a popular nature every day, while the symphony concerts will be given at longer intervals, possibly one or two a week, according to the demand of the public. The most important part of this orchestra, as far as San Francisco people are concerned, is the fact that every San Francisco musician who is available and COMPETENT will be approached first to become a member of this orchestra, and only when it is impossible to fill certain places, either because of lack of supply or lack of adequate efficiency, will musicians be imported from the outside for this official symphony orchestra. There are a number of very efficient orchestral players in San Francisco who will pre-

fer to work outside the Fair grounds, as they will be able to earn more money in that way. That the musicians chosen for such an orchestra must be the very best can not be questioned, and nothing will be left undone to secure the very finest talent for this body of eighty musicians.

Concert and Military Bands.

Another important question as to the musical plans at the Exposition that has been definitely settled is the Band question. There will be three band stands on the Exposition grounds upon which will be given concerts every day during the nine months set aside for the Exposition. The official band will be composed of San Francisco musicians and will consist of about forty-five men. Mr. Cassassa has been selected as the leader of this band. He is now leader of the Golden Gate Park Band. The Pacific Coast Musical Review would have preferred a leader of superior artistic faculties (we base our judgment upon having heard Mr. Cassassa direct at Golden Gate Park), but as this band is a sort of general utility band, the selection is possibly justified. Anyway, it is not our intention to find fault with anything connected with the Exposition. We desire to help all we can, and Mr. Cassassa will no doubt also do the best he can. There will, of course, be a number of concert bands engaged from Europe as well as the East. Sousa's Band has already been decided upon, and there

appointed. It is the intention of the department of music to engage a number of distinguished organists from all parts of the world (America included) for a number of recitals. It is usually customary to head this list with what is commonly known as a "star" attraction, or an organist of world-wide renown. At the St. Louis Exposition the famous French organist, Guilmant, was appointed, and every time he played the hall was packed to the doors. Every time any other organist appeared the audiences were considerably smaller in size. It is the opinion of the Pacific Coast Musical Review that the greatest organist of the day is Widor, of Paris, but we are informed that M. Widor is too severe a musician to please the public at large. Inquiry among the organists of California has convinced us that they regard Mr. Lemare of London as the world's foremost organist. The Eastern music papers who are so patriotic as to demand an American organist to be the star attraction seem to forget that this is not an American Exposition, but an international affair. It is not the music department of the Exposition that is deciding who the foremost organist of the world is. The reputation of such an artist is something that is already established, and because of which such an artist is engaged. The appointment of an American organist as the star attraction at the Exposition does not make him the foremost organist of the day. The department of music of the Exposition did not decide to engage Mr. Lemare without first inquiring among organists as to their opinion, and such inquiry justifies the selection. He is one of many organists who will be engaged. He has been engaged for one hundred recitals. The Exposition extends over about three hundred days. Mr. Lemare therefore plays only one-third of the time. There are still two-thirds left for American organists.

It is the principal duty of all departments of the Exposition to bring people to the Fair grounds. Anyone who is paid a salary must be able to draw the crowds. It is contended that Mr. Lemare will be able to fill the hall. The Pacific Coast Musical Review, as stated before, wants to do all in its power to help the Exposition people and not to annoy them. We would have liked to see some of our California musicians officially recognized in some way, but the department of music does not seem to feel inclined to follow such a suggestion. We fear that Geo. W. Stewart, being an outsider, does not take the Far Western musicians seriously enough. But this paper does not want to discuss this question at this time. We are now preparing an Exposition number of a historical and statistical nature, containing from 150 to 200 pages of facts regarding the music and musicians on the Pacific Coast. Some of these facts will surprise Mr. Stewart and our Eastern friends. It will then be time enough to speak of the relation between the Exposition and the Pacific Coast artists. At present it is our duty to put the shoulder to the wheel and help along the good cause. The Eastern music press has no reason to complain of the selection of Mr. Lemare as the principal attraction of a number of solo organists. No announcements have as yet been made as to whether soloists will appear at Festival Hall other than organists. There is a possibility that there may be, and in such an event the Pacific Coast artists may likely share in the general benefit. The criticism of the music department by the Eastern music press referring to the injustice to American organists, because Mr. Lemare was asked his opinion concerning the specifications submitted by the committee selected from the Northern California Chapter of the Guild of American organists, is also very ill-considered. Mr. Lemare, as one of the organists to play on this organ, and, as a leading factor in his profession, was only asked for his private opinion. He said that the specifications were excellent and that the organ would be the finest in the world. The suggestions he made were of a minor nature, hardly changing the original plans.

Chorus Singing and the Music Trade.

In addition to the organ recitals there has already been announced a series of choral festivals among which the Eisteddfod will be the leading event. There has also been talk of a children's choral festival in which school children will participate. Of interest to the music trade will be the exhibition of musical instruments in the Fine Arts Building. In another part of this paper will be found an announcement that the National Association of Piano Merchants will meet in San Francisco during 1915, and the Pacific Coast Musical Review has taken advantage of this national convention, which will also bring the manufacturers to

(Continued on Page 5, Col. 1.)



P. T. CLAY

Elected President of the National Piano Merchants Association in New York Early this Month

is a likelihood that a French and Austrian military band will be engaged as well as a German band. The latter must, however, be a private organization as the government does not permit its military bands to leave the country. The band concerts will possibly prove the most popular musical entertainments, and nothing will be left undone to make this feature of the Exposition as enjoyable as possible.

The Organ Soloists.

The next question that has been partly solved is the function of Festival Hall. We have already published particulars regarding the installation of a great pipe organ which is now in course of construction at the big factory of the Austin Organ Co. The specifications for this organ were drawn by a committee whose members were invited by the department of music of the Panama-Pacific International Exposition Company from the ranks of the Northern California Chapter of the American Guild of Organists. Contrary to certain misleading statements in Eastern musical journals, no official organist has been appointed, nor will there be one



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NINTH BACH FESTIVAL A BRILLIANT SUCCESS.

Dr. J. Fred Wolle Receives Numerous Words of Encouragement from the Eastern Press and Public for His Wonderful Work in Behalf of the Highest Standard of Music.

Dr. Fred Wolle, one of the truly great men in music who was permitted to leave this vicinity without being appreciated at his true worth, has again distinguished himself in Bethlehem, Pa., with the ninth Bach Festival, which proved another triumph for that truly wonderful musician. We are surprised that the officials of the Panama-Pacific Exposition Company when discussing their plans for choral festivals have not mentioned the name of Dr. J. Fred Wolle in connection with these choral events. It would seem to us that a choral festival of international character without Dr. Wolle would be a musical impossibility. We are pleased to take the following from an extensive report of the ninth Bach Festival which appeared in the Philadelphia Public Ledger of June 1st:

Bethlehem, May 31.—The ninth Bach Festival has passed into history. The last is the best of all. Directed by the genius of the foremost Bach scholar in America, sustained by the traditional spirit of Moravian devotion that is seen in lonely missions of Labrador as well as in a Pennsylvania organ-loft or choir-gallery, this sequence of true choral festivals could not fail to unite its legend broad and deep across the pages of musical culture and idealism in this country. The Mass in B minor—the mightiest ever written—was given at the first festival of March 27, 1900, and was performed for the seventh time on Saturday. It was preceded on Friday by the motet, "Sing Ye to the Lord," the instrumental Second Brandenburg concerto, chorales, the "Magnificat" and other numbers. In connection with the first day's proceedings, the soloists were Mrs. Helen Boice-Hunsicker, Miss Lucy A. Brickenstein, sopranos; Miss Maude Sproule, contralto; Mr. Nicholas Douty, tenor; Mr. Horatio Connell, basso. Mrs. Boice-Hunsicker, now of Weehawken, New Jersey, formerly dwelt in Philadelphia, and for years has played (or rather sung) an integral part in the development of the Choir. Miss Brickenstein, a graduate of the historic Moravian Seminary in Bethlehem, a member of the Choir since its establishment, is now a resident of Washington. Miss Sproule was for 13 years a soloist at St. Paul's in Overbrook, and is now of the quartet of the West Walnut Street Presbyterian Church in Philadelphia. She has appeared as soloist with the Philadelphia Orchestra.

Nicholas Douty, of Philadelphia, is known far and wide, not only as one of the ablest oratorio singers in the land, but as a composer, and a recent essay in the New Music Review proves him a scholar of Bach in particular as well as of choral music in general. Horatio Connell, who, like Mr. Douty, had previously sung with the Choir, is a Philadelphia singer who stands in highest esteem, and whose name is a household word in musical circles. T. Edgar Shields, in Doctor Wolle's Western absence, held the choral interests of the Bethlehems together, and thus provided the nucleus for the Bach Choir's re-establishment in 1912; and his participation at the organ enforced the continuity of tradition. The choir of 13 trombonists that played chorales in the belfry, is a feature not on any account to be dissociated from these festivals. The singers themselves numbered 191, and their strength was as the strength of ten times that number. Last, but by no means least, the orchestra, which made a rather poor start because of insufficient time for rehearsal, wound up in a blaze of glory.

Without invidious distinctions, it may be pointed out that the festivals have hitherto not known anything like the soul-satisfying pronouncement of the violins in the support of the Mass, and it is only fair to own that this result was in large measure due to the splendid team-work of Thaddeus Rich, concertmeister, and John K. Witzmann at the first desk. Mr. Rich's glorious Guarnerius violin sang like a trumpet—but the three trumpets aligned behind the violins were well able to speak for themselves, and it was the best trumpet playing these performances have heard. They never blew strident, ear-splitting peans, yet their thrilling proclamation came upon the precise instant in perfect balance with the voices. Mr. Barrone's flute playing was in the highest degree praiseworthy—unfortunately, the power of the voices at one period in the Mass submerged the flute's identity overmuch. Nobody but Anton Horner could have played the horn so well. Trills on the French horn are admittedly impossible—but Mr. Horner ran off those at the outset of "Quoniam tu" as though he were doing them on the piano. The very

important oboe work was admirable, and Oscar Schwar's drums were of his standard, which is emphatic praise.

All the players, numbering nearly three-score, were drawn from the Philadelphia Orchestra. They had not had even a single rehearsal with the choir. It is too bad that funds are not forthcoming to enable the choir and orchestra to foregather for several rehearsals in the "homestretch" of preparation. Doctor Wolle had come to Philadelphia and drilled the players separately, and they had also rehearsed by themselves after arriving in Bethlehem. The only stricture that it seems worth while to offer on the playing applies to the second Brandenburg Concerto, which found the players somewhat ill at ease in the unwonted acoustics of the Packer Memorial Church, and not altogether fortunate in the inevitable stripwise instead of semicircular disposition of their forces. The second and more deliberate portion of the concerto was more successful.

The final word in this cursory review ought to go to Doctor Wolle, for it is inevitable that the choir should be built round his striking individuality. Praise does not turn his head, for, like Shakespeare's hero, he gives it "quite from himself to God" and to the memory of the patriarch whose name the festival perennially bears. It would be hard to imagine Doctor Wolle directing with a "stick." For he could not then crook the little finger of the left hand that way or pull the curved and quivering digits toward himself, hauling the very soul of the choral forces after them. To watch him in action from the choir side is a revelation. In such a climax as the "Superbas mente" in the "Magnificat," his face is a map of the fighting emotions, his eyes support the ancient Baconian superstition of actual "ejaculations," his whole being vibrates with a terrific voltage of vital electricity that threatens to tear his body and soul asunder and surcharges the atmosphere about him till it is a wonder that the ammeters of the nearby electrical laboratory do not record it.

When to such intensely self-forgetful enthusiasm is added a profound searching of the scriptures of Bach, it is a leadership men and women are bound to follow with all their might, if they have an interest in life superior to the material phases. Each singer makes it his or her business to give the last atom of breath, of mentality, of nervous energy to the performance; and with this blazing zeal on the part of conductor and conducted, is there room for wonder that a light shines upon the green hills of Bethlehem, and that pilgrims are led thither as by the starry sign in the heavens that guided the world to another Bethlehem centuries ago?

F. L. W.

A WELL MERITED TRIBUTE TO L. S. SHERMAN.

William Geppert, Editor of the Musical Courier Extra, Gives His Impressions of One of America's Leading Music Trade People.

The following well merited tribute to L. S. Sherman, President of Sherman, Clay & Co., appeared in the Musical Courier Extra of New York, dated May 9th:

The writer remembers once hearing Mr. Blumenberg say that the two leading high-grade piano men in the trade were Nahum Stetson, of Steinway & Sons, and Leander S. Sherman, of Sherman, Clay & Co. Many years of acquaintance with Mr. Stetson, and many talks about piano selling along Steinway lines in the big office in the Fifteenth street end of the famous Steinway building, have convinced the writer that Mr. Blumenberg was correct as to the powers of Mr. Stetson, but a long-range acquaintance, with occasional talks with Mr. Sherman in New York, has not presented that same opportunity. But the few days that the writer has been in this Pacific Coast city, during which the opportunity has been taken of talking with Mr. Sherman along the same lines as in those interesting interviews with Mr. Stetson, have brought the conviction that Mr. Blumenberg was correct, as he generally was in things regarding piano making and selling.

Probably the most interesting study of this game of piano selling that could be made might be based on discussions with Mr. Stetson, who loves to tell of the days when piano selling everywhere was as fierce as to competition as it is in the smaller centers today, for in Mr. Stetson's younger days—and he started during the Centennial Exposition of Philadelphia in 1876—the Steinway had not become the recognized standard it now is. The Steinway was fighting odds then, for it was establishing that Steinway basis of operations that has made it famous, and this basis was predicated by that quality which is today the pride of all who love that which makes an artistic piano possible.

It was in the days when Albert Weber the first, and Frank Chickering, and the Deckers and the Knabes, and the Stecks, and the Kranich & Bachs, and the Sohmers, and others were fighting for piano sales, and those were fights. It was Samuel Hazelton who told of the retort of the elder Weber when a customer remarked that she could buy a Decker Bros. piano for \$375. Weber's quick rejoinder was, "My God, have they raised their prices again?" All this has been told before, but as Brand Whitlock says, somewhere in that mighty book of his, which is given the somewhat inefficient title of "Forty Years Of It," it is always best to write about what others know, or words to that effect. So, when we write about the piano business it is well to discuss those things that we all know about and give the results of the observations of others who have accumulated experience by actual contact. (And, by the way, every man and woman in this land should read Whitlock's book.)

When one views this piano business, he naturally must study it through the experience of those who struggle with the problems of securing results through selling, and to sell pianos is to attempt at times the seemingly impossible. Yet when one meets a man of the type of Leander S. Sherman he feels that here is a man who overcomes difficulties, and this through the

same sheer force of confidence that is so strongly marked in that other great retail man, Nahum Stetson, who had brought about the connecting of his name with that of Leander S. Sherman by the piano student who has now passed on, leaving his mark indelibly impressed upon this trade as one who knew. To know, and to know rightly, is always to impress, even after the inevitable has happened, and in this linking of the names Stetson and Sherman Mr. Blumenberg knew whereof he spoke. His words will receive the acquiescence of all who love men of force, of character, of conviction and men who build that others may follow and receive benefit.

GEORGE Q. CHASE'S INSPIRING ACTIVITY.

Vice President of Kohler & Chase is Achieving Remarkable Results as Chairman of the Retail Trades Committee of the San Francisco Chamber of Commerce.

Since his appointment as chairman of the retail trade committee of the San Francisco Chamber of Commerce, George Q. Chase has been exceedingly active and he has contributed considerably to the many progressive ideas that have recently been launched by that great body of leading business men. One of the most recent campaigns inaugurated by the retail committee of the Chamber of Commerce is the establishment of an atmosphere of confidence in business conditions which seems to have been temporarily impaired by an undue skepticism that prevails in certain circles. The newspapers have nobly assisted the men who so cleverly play upon the psychological side of human nature, and by repeated enumeration of facts tending to reveal the healthy condition of San Francisco's commercial and financial institutions endeavor to introduce a certain amount of optimism into the timid souls of some easily discouraged citizens. One of the events intended to create a more hopeful attitude is the so-called prosperity dinner which will be given in the Ferry Building next Monday evening, and it is to be hoped that anyone reading this paper, who either is a member of the Chamber of Commerce himself or who has friends belonging to that enterprising organization, should use his or her influence to see to it that this dinner will be as big and successful an event as the enthusiasm of its sponsors justifies. We are glad to quote in this connection the following announcement from the publicity bureau in charge of this epoch-making affair:

A record-breaking attendance of citizens in every walk of life is expected at the Prosperity Dinner to be held Monday evening, June 29, in the nave of the Ferry Building under the auspices of the Retail Trade Committee of the Chamber of Commerce. The primary purpose of the function is to herald the dawn of a new era of unequaled prosperity in San Francisco and to create a spirit of greater optimism among all classes. Four of San Francisco's leading organizations—the Rotary Club, Home Industry League, Advertising Association of San Francisco and the Downtown Association—are co-operating in arrangements and it is expected that fully 65 commercial and civic organizations will be represented by a large number of their members at the dinner. Charles K. Field, the toastmaster, will be introduced by George Q. Chase, chairman of the Retail Trade Committee. The speakers will be Mayor Rolph, President C. C. Moore of the Panama-Pacific Exposition, John A. Britton, William Sproule, P. H. McCarthy, Andrew Gallagher and Milton Esberg. Colonel John C. Kirkpatrick will offer the toast of the evening. Each speaker will present proofs from his individual viewpoint that San Francisco is on the threshold of the most prosperous period of her history. The dinner will start at 6:30 p. m. and will be informal. Evening dress will not be worn. Tickets may be procured at the office of the Chamber of Commerce, room 1304, Merchants' Exchange Building.

FELIX WEINGARTNER IN DARMSTADT.

It has just been announced that Felix Weingartner has been appointed general musical director of the Darmstadt Conservatory by the Grand Duke of Hesse and that the famous composer and conductor will reside permanently in Darmstadt. Director Weingartner has in view a number of very important changes at Darmstadt Conservatory, including an examining board of most eminent musicians. The new director will take the composition class under his personal charge; Carl Fleech, the eminent Hungarian, will have the violin class; Wilhelm Bachaus, the piano class, and Hugo Becker, the cello class. Darmstadt, the capital of the grand duchy of Hesse and of the province of Starkenburg, is a city of 80,000 inhabitants and has long been known as a center of art and culture. The Darmstadt Court Library, one of the largest in Germany, contains 450,000 volumes. The advent of Director Weingartner and his coterie of assisting artists should create no little enthusiasm in the musical life of the grand duchy capital.

ALCAZAR.

On Monday night, June 29th, the Alcazar Theatre management will offer their two popular stars, dainty little Bessie Barriscale and handsome Thurston Hall, in the first production in the West, and at popular prices, of the unusual mystery-melodramatic-farce entitled, "The Ghost Breaker," from the joint pens of Paul Dickey and Charles Goddard. This unique play has been seen in but three cities in the East so far, namely, New York, Chicago and Boston. Then it was a two dollar attraction. The Eastern touring company will not come to the Pacific Coast this year, which allows for the production of the play in stock, at the Alcazar. As striking as is the title of this new play is also its story and setting.

EDITH MOTE'S SUCCESS IN WORLD TOUR.

This Exceedingly Skillful Young San Francisco Vocalist is Interviewed in the Ceylon Independent of May 9th and Tells Some Very Interesting Things About Her Experiences.

(From the Ceylon Independent, May 9, 1914)

By far the most successful dip into the lucky bag the management of the "Empire" Theatre have made, since it set to work to discover singers of talent and artiste. It is simply marvelous with what rapidity she American Soubrette, the world's first lady quick change artiste. It is simply marvelous with what rapidity she appears and re-appears on the stage, every time in a totally distinct costume, evening dress, walking dress, golfing costume, hunting costume, with distinctive head-gear to match. Miss Mote's mother sits in the side slips throughout the acts and assists her in the "quick change." She appeared for the first time on Thursday night before a crowded house. The patrons of the "Empire" were most generously catered for and the novel and entirely welcome feature of the season was very well appreciated by all. There is a debt of gratitude owing alike to the management and to the artists who arrive from time to time under the auspices of that management to delight the patrons of the "Empire."

A representative of the Independent happily obtained an opportunity of having a brief chat with Miss Mote at the "Empire" yesterday forenoon, just before she began her rehearsals for the evening's performance. Miss Mote gave him the glad hand of welcome and with smiling grace consented to be "interviewed," although she protested that she never knew what to say upon such occasions.

"We arrived the day before yesterday by the Malwa from Australia," she began, "and had a very pleasant trip throughout. It was our first glimpse of the East, and it took us by surprise. Colombo is too lovely for words, and every day spent in this lovely city brings some new experience as pleasant as ever."

"What about your Australia tour?"

"We had a very pleasant time out there, and a very successful one, traveling nearly everywhere. The last place I appeared was at Sydney, before embarking for Colombo. I am accompanied by my mother. We are from America, you know, and after touring Australia have entered into a contract with Mr. Warwick Major for a tour of five weeks in India. My mother and I left home in October last year and the whole time we have been on the move."

"Where do you go from here?"

"We go over to India and from there to England and the Continent after which we return home."

"Can you explain how you adopted the role of quick change artiste?"

"Well, not exactly. It is an original idea of mine. I am the only woman doing quick change acts on the stage. There are men, noted quick change artists. I change as many as thirty times and every time I appear in a different Parisian costume. I take just under four seconds to effect the change. I have my own stage arrangements and my own drop curtain. I appear in one costume, the curtain goes down, and in less time than you can count four, the curtain is rung up and I re-appear in a distinctly different costume with hat to match. I keep singing all the time. I sing songs from 'rag' to 'high class,' and a variety of them to please all classes of my audience."

"How do you like Colombo audiences?"

"They seem to enjoy me very much and appear pleased with my songs and my acts; especially so were those in the front seats who were lavish in their applause."

"What is your repertoire of songs like?"

"For my opening I sing 'What do you say, you lost your dog?' for a comedy number. Then I sing a song that shows out my voice, that is entitled, 'Lift Thine Eyes.' The third is a medley, the first number of which is an American ragtime song, 'Down in Dear Old New-Orleans.' I play my own accompaniments on the piano. My repertoire is very extensive."

"How long have you been singing?"

"I have been singing for about seven years and I have been studying, of course, all the time. I am going to the Continent to study for grand opera."

"Had you any special teacher at first?"

"Oh, yes! I had one teacher at the beginning of my career, a German, Madame Von Meyerinck. She was the only instructor I have ever had. Several of my friends, among whom are Madame Nordica and Madame Galski, confessed that in Madame Von Meyerinck I had one of the finest teachers in the world. She has made her home at San Francisco and is the leading instructor in that city. One of her pupils is the highest salaried grand opera singer in Berlin. There is no doubt that she is the finest teacher in the world."

"What are your future plans?"

"After our Indian tour, which will occupy another five weeks, my mother and I go over to Europe. As advised by my friends, Mesdames Nordica and Galski, I will begin studying for grand opera as soon as I am stronger and in better health. I expect the trip to Europe to restore me to good health and to achieve my ambition."

Note—After having toured the United States twice, Miss Edith Mote, a San Francisco young lady, is now on a professional tour of the world, having recently completed engagements throughout Australia, New Zealand and Tasmania. She is now in India, and in a letter to friends here from Colombo, Ceylon, writes some very interesting things of that strange country. Colombo is the principal city of Ceylon, having a population of 180,000, of which only 200 are Europeans or white. The natives wear very little clothing and no shoes, as the heat is intense, although the temperature is not high but very damp. May the 9th was the birthday of Buddha, similar to our Christmas, and they celebrate for two days and nights. Everything is so queer

and strange it would take a book to describe it. In the theatres the audiences are nine-tenths black, but seem to enjoy the performances. Hotels are fair and they serve many small meals during the day and night. Everybody drinks Ceylon tea for which this island is noted all over the world. Another production is rubber. Miss Mote will tour all of India and is meeting with success as attested by reports from her manager and by the clipping from the Ceylon paper, a copy of which is reproduced above.

NATIONAL PIANO MERCHANTS' CONVENTION.

Philip T. Clay, of Sherman, Clay & Co., is Elected President, and Convention City Will be San Francisco for 1915.

The Pacific Coast Musical Review rejoices greatly over the news that San Francisco has been selected as the Convention City for next year's annual convention of the National Piano Merchants' Association of America. This selection and the election of Phil. T. Clay as President of the Association is a distinct honor to the music trade of the Far West, and in many respects it will prove of interest to our musical public at large. This paper is especially glad that such a decision has been reached, for we are certain that there are many prominent members of the music trade of America who do not understand the musical situation of the Pacific Coast. This will give them an excellent opportunity to become acquainted with the members of the music trade here and with the ambitions and high aims that characterize their dealings. The Pacific Coast Musical Review is, as far as we know, the only musical newspaper or non-trade paper that pays constant attention to the music trade and assists the same in the perpetuation of pleasant and advantageous relations between the music trade and the music public. This 1915 Convention of the National Piano Merchants' Association of America will possibly be the first one of these events exhaustively reviewed in the columns of a music journal which is not a trade paper, and thereby its actions and its principles will be brought before the music public at large which, we are certain, is greatly interested in the activities of the music trade of America. We shall watch the result with great interest for it may serve as a precedent, and other music papers not strictly trade papers may find it worth while to pay occasional attention to the music trade, and thus bring the trade and the public in closer relations to one another. We honestly believe that the recent decision of the San Francisco Piano Dealers' Association in regard to abolishment of commissions would not have been understood half as well, had this paper not discussed such problems at various times.

The selection of Phil. T. Clay as president was a wise one and was naturally backed by the San Francisco delegation which included Frank Anrys, of the Wiley B. Allen Co. and Byron Mauzy. Besides Mr. Clay's prominence in Pacific music trade circles he is intimately identified with the Board of Directors of the Panama-Pacific International Exposition. He is a highly educated gentleman who is ever ready to make an intelligent and skillful address, and as an after dinner speaker he has gained quite a reputation as a wit and one singularly apt to take advantage of adequate opportunities. Mr. Clay is a graduate of the University of California and personally very affable and very enthusiastic in his efforts to give himself completely to any enterprise that has the welfare of the community at heart. The Pacific Coast Musical Review wishes to congratulate both Mr. Clay and the National Piano Merchants' Association of America upon the election of the new President.

It has not yet been definitely decided at what time the convention will take place. As a rule, it occurs during the month of June. But on account of the length of time necessary to go to the Coast, there has arisen a difference of opinion as to the advisability of changing the usual time. Some think it best to hold the convention in May, and among them are our Pacific Coast dealers, as the climate is most propitious at that time. Others want it to take place in July, as during that month they are in a better position to utilize the time necessary to go to the Far West. There is hardly any question as to expense, inasmuch as during these conventions more or less money is always spent, and the low Exposition rates, which will prevail at that time, will make railroad travel easy to the Coast, and will give many a merchant an excellent and reasonable (financially) opportunity to see the Coast and associate with the far Western music trade people. It is possible that the convention therefore may be held during July of 1915. Anyway, the Pacific Coast Musical Review has decided to take advantage of this event and publish its great Exposition number simultaneously with the advent of the first national convention of any body of music trade people that has ever been held in the Far West.

Ordinarily the National Piano Merchants' Association and the National Piano Manufacturers' Association meet at the same time and in the same city. The reason for these joint meetings are evident. The manufacturer and dealer has so many interests in common that much benefit is derived from a joint meeting place. But for some reason or other the Piano Manufacturers' Association decided to meet in Chicago next year. We are informed that there is a possibility of the manufacturers rescinding their resolution selecting Chicago and deciding upon San Francisco. It is our opinion that such an action should be forthcoming, inasmuch as manufacturers and dealers will find it to their interest to meet in the same place. And this should be of particular importance right now when the Panama Canal will unquestionably open up new avenues for the piano trade on the Coast, and unless the merchants and manufacturers are here on the ground and see for themselves, there will remain a certain element of skepticism in regard to the trade conditions of the

Far West that will materially interfere with the future understanding of the interests that are linked between the great East and the great West as far as the piano and musical industry in general is concerned. So this paper hopes, and we are certain we voice the sentiments of the music trade of the Pacific Coast, that both the piano merchants and the piano manufacturers of America will meet in San Francisco next year. Those of their members who have already been here can tell better than we as to whether or not they will be entertained "according to Hoyle."

ARNOLD SOMLYO ON EUROPE.

Distinguished Eastern Manager of the Baldwin Piano Company Tells of Conditions Abroad.

(From the Music Trade Review, New York)

"Business conditions abroad are very little better than in this country," said Arnold Somlyo, Eastern manager of the Baldwin Piano Co., Cincinnati, O., who returned to his desk Monday, after a six weeks' trip abroad. "There is a general feeling of optimism in practically all the leading European countries, however, and better times are looked for."

* * *

"There is still some little depression in Europe as a result of the disastrous Balkan wars. Europe does not recuperate from the effects of national calamities as quickly as this country does, and it takes years for some of the European countries to fully recover their normal stride after the occurrence of any momentous depression."

* * *

"Financial conditions in Europe are somewhat better than they have been in recent years. The people are not hoarding their money to the marked extent that characterized the financial market in recent years, and there is plenty of money available for good bonds and gilt-edge investments. There is a noticeable disinclination, however, on the part of the general public to place any money in the average business investments."

* * *

"While abroad I had the pleasure of meeting Vladimir de Pachmann, the celebrated pianist, at his studio in Paris. This eminent artist still plays the piano for seven or eight hours a day and, in my opinion, is playing better than ever before. He has prepared a number of beautiful programs for his London Recitals."

* * *

While abroad Mr. Somlyo visited the Anglo-American Exposition at London, where the Baldwin Piano Company has an extensive exhibit, and found considerable favorable interest being manifested in this exposition in England and the countries on the Continent. While on this trip, which was a combined business and pleasure one, Mr. Somlyo visited Berlin, Vienna, Paris and London, calling on a number of artists who are Baldwin enthusiasts, including Wilhelm Bachaus, the internationally prominent pianist, whose tour last season, using the Baldwin piano, was remarkably successful.

* * *

Philip T. Clay, of Sherman, Clay & Co., has returned from the East where he was elected president of the National Convention of Piano Merchants.

* * *

Frank Anrys of the Wiley B. Allen Company, has returned from New York where he attended the annual convention of the National Association of Piano Merchants of America as a delegate of the Pacific Coast music trade. Mr. Anrys was one of the principal leaders in the fight to secure the 1915 convention for San Francisco. Chicago worked very hard to secure the next convention.

* * *

F. L. Grannis, of Sherman, Clay & Co., returned from New York, where he attended the National Convention of the Piano Merchants. Mr. Grannis reports that the Aeolian Company, at its banquet to representatives displayed the moving picture recently exhibited in the moving picture theatres of this city and depicting a pianola sale at Sherman, Clay & Co.'s magnificent San Francisco store. It is the intention of the Aeolian Company to exhibit this picture throughout its branches in the United States and Europe.

* * *

Ferd. Stevenson, of Sherman, Clay & Co., has just returned from Tacoma, Wash., where he passed upon the specifications of a new building which is now being erected there for his firm. Sherman, Clay & Co., have just renewed their lease in Tacoma for a number of years and the building is being erected according to their suggestions.

* * *

The tragic death of Miss Helen Mesow, the blind singer, proved a shock to her numerous friends in the bay region. Miss Mesow was enthusiastic about her art, and her patient cheerfulness was often noted by everyone prominent in musical affairs. Miss Mesow had an excellent soprano voice and sang with much artistic taste. Her principle ambitions were in her fondness for music. Her accidental death through taking an overdose of acetanilide, which she used for her headache, took away a beautiful character and genuine disciple of the art of music.

* * *

Mrs. Charles M. Hadley of Portland, a very efficient pianist and accompanist, has recently located here. She was for a number of years accompanist in the studio of John Claire Montelth, one of Oregon's leading baritone soloists and vocalists. Mrs. Hadley is also a very efficient vocalist, having occupied the position of contralto at the First Christian Church in Portland. She hopes to continue her musical activities in San Francisco and she should be a very welcome addition to San Francisco's rapidly growing musical colony.

MUSIC AT THE EXPOSITION.

(Continued from Page 1)

this Coast, to publish its great Exposition number at that time. The editor of this paper has been the recipient of many letters and personal requests to use his influence with the music department to insure recognition for certain leading Pacific Coast artists and musicians. We have said in every instance that we had no influence with such department, nor do we desire such influence. J. B. Levison, the chairman of the music committee, is always willing to listen to anyone who has something valuable to suggest. No outside influence is required to approach Mr. Levison. The music department has received thousands of letters, some valuable and some exceedingly humorous, offering suggestions for musical events. All letters have been considered and answered. Therefore if anyone really has something valuable to propose he can address the music department directly. This paper has absolutely nothing to do with the Exposition, nor does it wish to have anything to do with it except as to record news. We will, however, do this for the Pacific Coast musicians—we will publish a big edition of many thousand copies, setting forth what has been done on the Pacific Coast during the last sixty-five years in music, and who the leading forces are at the time of the Exposition. Anyone believing that he is entitled to be represented in such a historical edition is welcome to let us know and we shall leave nothing undone to see that he gets justice and fair play.

ORPHEUM.

Everett Shinn's new "Meller Drammer," "Wronged from the Start," will be the headline offering at the Orpheum next week. It is a successor to his immense hit, "More Sinned Against Than Usual," and if possible is proving more successful. In "Wronged from the Start," Mr. Shinn has dug up from the "tall and undug" an entirely new set of characters, the most particular one being the Opry House Manager, who serves in every capacity known to the theatre. "Wronged from the Start" is stocked with the characters so familiar in the thrillers. There is the long-suffering heroine, the deep-dyed villain, the noble hero, the village constable and all the other members of the ten, twenty and thirty family. Henry Lewis will introduce his original novelty, "A Vaudeville Cocktail," which is an entirely new monologue and includes song, dance, travesty and dialect mimicry. If there is any doubt about the accuracy of Prof. Darwin's theory, Romeo, the Chimpanzee, who by brain development accomplishes everything a man can do except talk, should dissipate that doubt. Romeo's remarkable training is the result of Prof. Albert Drowniskey's patience and ability in training quadrupeds. Nothing in the form of animal training in the history of the stage has ever engendered the enthusiasm the American public has displayed over this truly wonderful Simian.

Doris Wilson, assisted by Dot and Alma Wilson and Jack Teague, will appear in a singing surprise entitled "Through the Looking Glass." The surprise is a decidedly mystifying mirror illusion. Miss Wilson and her two sisters so closely resemble each other that they are mistaken for triplets. All three girls are exceptionally handsome and clever. The Gardiner Trio, two girls and a youth, will offer one of the finest novelty dancing acts in vaudeville. The young man is said to be without an equal as an exponent of the ultra modern dances and his pretty associates attain the highest ballroom terpsichorean standard. Their program includes "The Love Love Waltz," "Turkey Trot," "Flirtation Polka," "Tango Solo" and "The Cowboy Texas Tommy." Lancton and Lucier, assisted by Eddie Allen, will present an amusing act entitled "Heaps of Hilarity." Next week will be the last of Dainty Marie and Laddie Cliff.

SHORT ITEMS OF INTEREST.

Miss Edna C. Horan, a young violin student of less than fifteen years, has been awarded a medal for her playing during the Junior Exposition recently held in this city. Miss Horan, who registered in the contest with several hundred other violin students, is a pupil of Otto Rauhut and the number which brought her the award was the De Beriot "Seventh Concerto." She is a high school pupil of this city and those who heard the rendition say Miss Horan is especially gifted.—S. F. Chronicle, June 14, 1914.

The Krüger Club gave a students' recital at its director's studio in the Kohler & Chase Building on Monday evening, June 22d. Walter Wenzel gave an illustrated lecture on Jean Rameau, using as examples the following compositions of the master: Rondo D minor, Minuet B flat major and G major, Tambourin A minor. The balance of the excellently rendered program was as follows: Le Rouet d'Omphale, (Saint-Saens), for two pianos, Flora Gabriel, first piano; La Fileuse (Raffi), Mary Sweeney; Sonata, Op. 27 No. 2 (Beethoven), Lenore Cohron; Improromptu, Op. 36, F sharp major (Chopin), Mary Austin.

E. M. Rosner, the exceedingly popular and efficient musical director of the Orpheum, will leave for his annual vacation on July 5th. Mr. Rosner will go to Southern California and remain three weeks. Mr. Rosner is so well known throughout the Pacific Coast that no matter where he will spend his annual recreation he will find numerous friends to help him enjoy himself thoroughly. On June 30, Mr. Rosner will celebrate his 27th anniversary as musical director of the San Francisco Orpheum and his is certainly a record to be proud of.

MISS HELEN COLBURN HEATH.

Prominent Young California Soprano Soloist and Teacher Closes a Most Successful Season and Begins Plans for 1915.

Since November, which may practically be considered the beginning of the concert season, Miss Helen Colburn Heath, one of California's most prominent singers and teachers, has appeared in not less than twenty-five concerts. This is a season's record of which any one of our able California artists may justly feel proud. Five of these concerts were given for the benefit of various settlement organizations and one for the Mills Club Pageant, at which Miss Heath sang Carlos Troyer's Indian songs in costume. The other twenty concerts were professional events and included various programs before leading musical clubs and organizations, such as the To Kalon Club and the Channing Auxiliary, where Miss Heath sang Mr. Troyer's Indian songs in conjunction with a lecture by Mrs. Colburn. Other important events included programs for the Ebell Club of Oakland, soloist with the Hughes-Wisner-Riley Trio, soprano soloist at the production of the Creation given by the Santa Rosa Choral Society, a group of songs for the Pacific Musical Society, soloist at one of the luncheons of the New England Colony of Women, ten songs at Ashley Pettis' Studio Musicale, to say nothing of smaller events such as memorial exercises of the G. A. R., club jinks and so forth.

Miss Heath also studied and sang diligently new songs by California composers, among them being the works of Mrs. Abbie Gerrish Jones and Dorothy Crawford, all of which requires considerable time and work. Miss Heath had been engaged to sing solos during the lectures which were to be given by Arthur Foote during the summer session of the University of California, but Mr. Foote's unexpected illness and his consequent inability to be present may possibly cancel Miss Heath's plans in this direction. On Saturday afternoon, June 6th, Miss Heath entertained her pupils and a few friends at a farewell musicale and reception prior to the advent of the summer months which always include a vacation. Miss Heath regards such events as of considerable advantage to young beginners in the art of song, inasmuch as they are hereby able to try their musical wings, as it were, before an audience of well wishers. Nine of Miss Heath's pupils rendered a delightful program. Two of these, namely, Mrs. A. S. Adler and Miss Claire White, are semi-professional singers and consequently their work was greatly enjoyed and acted as a stimulant to the other students. Miss Juliet Levy, alto at the Beth Israel Synagogue, kindly assisted Miss Heath by singing a charming vocal duet with Mrs. Adler, and she also created well merited enthusiasm by singing the Jewel Song from Faust exquisitely.

Miss Claire White, soloist of the Fourth Congregational Church, Oakland, sang the letter duet from the Marriage of Figaro with Miss Heath, and later in the program she sang Brahma by Bemberg and Spirit Song by Oscar Weil. Miss Lulu Green and Mrs. Lischner acted as accompanists. Miss Dorothy Crawford was a guest and Miss Heath sang four of her delightful and artistic songs. The other students showed earnestness and desire to work and progress in their chosen field of music and gave promise of becoming worthy exponents of their art. They had all memorized their songs and their memory never failed them, and so Miss Heath had every reason to feel gratified with the result of the year's work. Those who sang were: Mrs. A. S. Adler, Miss Claire White, Miss Marguerite Boland, Mrs. Otto Mohr, Miss Miriam Zelinsky, Miss Grace Cole, Miss Ennewold, Mrs. John Cunningham and Miss Florence Onyon. After the program delicious refreshments were partaken of and everyone had an opportunity to become acquainted with one another. They all left in a happy mood and with fine resolutions for renewed energies during the next season. In addition to the duties above enumerated Miss Heath fills two church positions to everyone's satisfaction and is obliged to participate in numerous events of a social nature. From all of this it will be seen that Miss Heath is one of the busiest of our resident artists, and all those who know her are unanimous in the contention that she is thoroughly deserving of her unqualified success.

Two exceedingly pretty songs from the pen of Barbara Perkins have come to hand lately. They are entitled "To a Whee Bit Lassie" and "Feather Queen." The former is quite a poetic and romantic appeal to a little girl to which the onlooker is drawn involuntarily. Both words and music are by Mrs. Perkins and the pretty sentiment is well retained in the music which is melodious and gracefully arranged. The other song is of Indian character. It contains an Indian chant taken from an original lullaby of the Southern Cheyenne tribe as compiled by Miss Natalie Curtis in her book entitled "The Indian's Book," permission thereto being granted to Mrs. Perkins by the author. The meaning of the words represents an Indian child yearning for the possession of a "pale-face" dolly. Mrs.



MISS HELEN COLBURN HEATH

One of California's Leading Soprano Soloists and Teachers Who Has Closed a Very Successful Season

Perkins has succeeded in setting effective music to her own words.

* * *

A Pianoforte and Children's Harmony Recital was given by the pupils of Miss Sara A. Tomlinson at her studio, 1920 Scott street, on Tuesday, June 9th. The following program was presented, and ably rendered by students ranging from four to sixteen years. Three Duets (Schwalm), The Mocking Echo, Emma Walz, Rose Mazurka (Schmoll) Cock Robin's Funeral March (F. Lynes), Emma and Emil Steinegger; Rhythm drill—Three Duets (Schwalm), A Little Dance (J. H. Rogers), Song—Birdie's Lullaby, Polka, Hansel and Gretel (Norden), Herbert and Hannah Barrett; Biographical Sketch of Bach; Minuet in G (Bach), Melody writing, Kathryn Millberry; Tone drills—A Little Turk (A. S. Leiter), Ancient Dance (J. H. Rogers), Edith and Frances Beppler; Two duets (Joseph Low), Ernestine Gielow, Edith Callow; Sketch of Mendelssohn's Life, Song Without Words No. 9, Edith Callow; Serenade (Schubert), Ernestine Gielow; Little Birdie in the Tree (E. E. Woods), Waltz No. 40 (Gurlitt), Jane and Joe Moore; Writing by Ear, four measure phrases, Happy Farmer (Schumann), Songs—Raindrops, Bye Baby Bye (Clayton Johns), Edith Doane, accompanied by Edith Callow; Spanish Dance (C. Gurliitt), Thelma Porter; Little Valse (J. H. Rogers), Marian Grant Smith; Christmas March (Krogman), Richard Willits; Shadow March (Cram), Edward Michels; Song (Chopin), Curious Story (S. Keller), Biographical Sketch Stephen Heller, Betty Bibbins; Album Leaf, Watchman's Song (Grieg), Barcarolle (Mendelssohn), Teddy Michels; Biographical Sketch of A. Jensen, Elfin Dance (Jensen), Octave Study (Kullak), Eunice Tipps; Chord Etude (Emil Steinegger), Minuet (Paderewski), Minuet (Beethoven), Sketch of Life of Beethoven, Arda Bibbins; Chord Etude (Emil Steinegger), Valse Lente (Ed. Schütt), Harriet Rinder; Etude Op. 25, No. 9 (Chopin), Beatrice Beppler; In The Gondola (Bendel), Chord Etude (Steinegger), Brooklet (Heller), Helen Brown; Spring Song (Kierulff), Eben Kinnear; Pierrette (Chaminade), Hungarian Duet No. 6 (Brahms), Alice and Beatrice Beppler; vocal solos by Miss Jessie Clyde, pupil of Mrs. A. F. Bridge.

Miss Ada Clement left June 8th for a delightful trip to the Sierras, going first to Calaveras Big Trees, thereby becoming acquainted with the Bret Harte country. After a month's holiday, Miss Clement will resume teaching. At her last studio pupils' recital, Mrs. W. R. Sherwood and Miss Nettlemae Felder gave the program which included numbers by Mozart, Mendelssohn, Grieg, Leschetitzky, Rameau, and Moszkowski.

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(Signed) MRS. RICHARD REES.



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ARRILLAGA MUSICAL COLLEGE ACTIVITIES.

Successful Musical Educational Institution Gives First Annual Commencement Exercises and Graduates First Diplomatist.

The Arrillaga Musical College, one of California's truly meritorious musical institutions, held its first annual commencement exercises at the College Building, 2315 Jackson Street, on Thursday evening, June 18th, in the presence of a very large audience. On this occasion an excellent program was rendered by pupils who gave evidence that they had been splendidly trained, not only in the technical phases of their art, but also in the mental requisites of an efficient musician. Raymond White had the honor to be the first graduate of the school and he rendered a Bach Organ Fantasia and a Gounod-Liszt-Faust Waltz arrangement on the piano in a manner that proved that a diploma from the Arrillaga Musical College represents a thoroughness in musical education second to none anywhere. Santiago Arrillaga, the director of the college, took advantage of this opportunity to address the audience on the significance of the success of the Arrillaga Musical College. Mr. Arrillaga said:

"The present occasion that has brought us here tonight, will be a memorable one for the Arrillaga College. It is the first 'Commencement Exercises' that have taken place within its walls, and such an event is in itself of great importance for any institution. The Arrillaga Musical College started four years ago in a modest, unpretentious manner, and in that short period of time has succeeded in setting its foundation on solid ground, upon which it is striving and expects to develop a complete, serious and progressive music school, whose policy shall be the dissemination of artistic ideals and the acquisition of technical executive ability. For such a purpose, we are working and devoting our best efforts, and hope that our good friends who have helped us so liberally in the past and to whom we are so largely indebted, will always be with us; for with their valuable support, together with the devotion and earnest co-operation of the members of our faculty, and the enthusiastic, steady and diligent application of our students, we shall be able to go ahead on the road we have carefully surveyed and attain the object of our ambition which is, I repeat, the establishment of a first class, sound and reliable private music school. The ladies and gentlemen who have provided the musical entertainment for this evening, having successfully passed the examinations in theory, first year of harmony and in different grades of their respective instruments prescribed by the faculty, are entitled to the teachers' certificates issued by this college, and Raymond White, having finished the full course of four years with the most satisfactory results, will receive a

diploma, being the highest honor granted by this college. He has the distinction of being the first graduate of this institution."

The complete program rendered on this occasion was as follows: Organ—Fantasia in C minor (Bach), Mr. Raymond White; Piano—Sonata, A minor (Mozart), Mr. Edwin Hutchings; Vocal—Elsa's Dream (Lohengrin) (Wagner), Mrs. V. de Arrillaga; Piano—Valse (Chopin), Miss Alice Encoyand; Piano—Mazurka (Saint-Saens), Miss Nellie Butler; Vocal—Romanza (Girl of the Golden West) (Puccini), Mr. V. Ceccarelli; Piano—(a) Etude (Raff), (b) Polonaise (Chopin), Mrs. S. E. Toepelman; Vocal—Erl King (Schubert-Liszt), Mrs. V. de Arrillaga; Piano—Faust Waltz (Gounod-Liszt), Mr. Raymond White, Presentation of Certificates and Diplomas.

NAT GOODWIN AT THE CORT.

The announcement that Nat. C. Goodwin will make his reappearance at the Cort Theatre in a farcical comedy by Wm. H. Post, entitled "Never Say Die," is bound to cause more than passing comment. The engagement opens Monday night, June 29th. Mr. Goodwin, always a warm favorite in San Francisco, has this time provided himself with what is pronounced by the critics as the best vehicle since "When We Were Twenty-one." "Never Say Die" has just completed a year's run at the Apollo Theatre, London, where it played to capacity business, though, as a matter of fact, it has originally twenty-one weeks in New York to its credit. The story is woven around one Dionysius Woodbury, an American millionaire bachelor, living in London, who, having been given only three weeks more to live, marries the beautiful fiancée of his struggling artist friend, by special arrangement, so that he can legally leave her his fortune. She can then marry the man of her choice and enable him to pursue his chosen profession.

The doctors having erred in their diagnosis of his ailments, instead of dying, he grows more and more healthy, despite his reckless mode of living and disobedience of the doctor's orders. His friend's efforts to terminate this business marriage and the complications arising from the attempts to "get Woodbury with the goods," so that divorce proceedings can be instituted, cause no end of laughter and amusement.

Miss Margaret Moreland has been selected as the leading lady for the organization, while Gladys Wilson, Charlotte Lambert and Jennie Bldgood play the important women's parts. Dennis Clough, Stanley Harrison, Isador Marcell, Walter Cluxton, Luke Vrohman, Dan Moyles, Frank Lynch and Master Bldgood will handle the male assignments. It is hardly necessary to add that an adequate production will obtain. Buy Bates Post, in "Omar, the Tentmaker," will be seen for the last time Sunday night.

AMERICAN OPERA SCHOOL PROSPECTUS.

The Pacific Coast Musical Review is in receipt of a very neatly compiled prospectus just issued by the American School of Opera, of which Paul Steindorff and Wm. F. Rochester are the directors. The studios of this school are located in the German House Building, Northwest corner of Turk and Polk streets, and the institution closes its first year of uninterrupted activity. We have had frequent occasion to refer to the excellent work of this institution and also to the necessity of such a school. Several of the leading vocal teachers of this city send their students there to obtain a thorough education in stage technique and deportment, and judging from the public performance which we attended some time ago, these teachers make no mistake. It should be thoroughly understood that the American Opera School does not teach singing "from the ground up." It merely desires to give vocalists an opportunity to prepare themselves for a stage career, and the best part of this school is presented in the fact that the two directors are so closely affiliated with the leading theatres that they have an opportunity to place students of exceptional talent without any trouble. We quote from the prospectus the following introductory remarks:

The American School of Opera has accomplished in one year what it has taken institutions of a similar character many years to attain. Within a twelvemonth this splendid institution has established its place among the seriously important preparatory schools for the operatic stage. And here is its potent keynote of success: The seriousness of purpose of its founders, Mr. Paul Steindorff and Mr. Will F. Rochester. Attacking the problem of establishing a new enterprise with supreme confidence in their ability to master the many intricate "first disappointments" generally concerned in launching an enterprise of this kind, they have at once eliminated every unnecessary preliminary detail, and have conducted their school with the same system that prevails in institutions many years older. They have known no such thought as "When things are running smoothly"—they have compelled smoothness from the very beginning. There is no time within the precincts of the American School of Opera for "a few days to become acquainted"—work starts from the day of enrollment, and real work, and serious work it is from the very beginning. This element, more, perhaps, than any other, has made for the unprecedented success of the American School of Opera. Unheard of have been the achievements of this school in its first term. When only in existence three months the first public performance was given on the German House stage, and what splendid recognition was given this effort will be found on another page of this book, where some press comments are reprinted.



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LATE PUBLICATIONS.

Messrs. Boosey & Co. announce that of the nine songs submitted in their April new issues three are by American composers—a departure which they hope will—by its incentive—impart an international character into their future publications. In having secured the rights for Great Britain and Colonies on the works of Charles Wakefield Cadman and other representative American composers, the London house of Boosey & Co. has already shown its interest in this policy. The "Ballad" form of song, as distinct from the labored "Art" type, is rapidly coming into its own again, and it is gratifying that some of our present day composers are giving attention to the trend of public favor in this direction. When one considers the songs that have made history—and the house of Boosey & Co. has been identified with not a few of them—the ballad stands out prominently. Unfortunately the sad mis-use of the title in recent years has engendered in our younger generation a distorted conception of the real ballad of melodic inspiration, but—thanks to the efforts of educational authorities all over the country—this is being surely and effectively remedied.

The two numbers by Vernon Evile, a young native composer, have a freshness and individuality, making them as the spontaneous expression of a richly endowed creative faculty: "Thy Valentine" is a song of tender and sincere sentiment with a melody that is perfectly vocal. It is just the kind of a song that will appeal to all grades of singers. Both verses and music of the other song, "Audacity," are equally clever. A point of view, well hidden until the last stanza, imparts a touch of audaciousness that should make it immensely popular as an encore number.

Ralph Cox, another new-comer, is responsible for a short song entitled "Forget." The effectiveness of this number lies in its delicate shadings and beautiful nuances of expression, which should make it very acceptable in a recital group.

"The Island of Dreams," by the late S. Coleridge-Taylor, is one of the finest examples of this celebrated musician's work, and emphasizes his wonderful gift of portrayal and the ability to express in vital tone the form, color and movement of things as we actually know them.

Of the two songs by Wilfred Sanderson, the first, "Lorraine," is written in a pure vein of romantic sentiment. The accompaniment of the different systems is cleverly alternated, thus qualifying the style and serving as a garb for thoughts that are distinctly emotional. The other number, "Friend o' Mine," has a pathetic interest: The poem was written by Fred Weatherly, the life-long friend of Stephen Adams, as a compact between the two that it should be set to music and dedi-

cated to whichever one passed away first. The Wilfred Sanderson has done justice to the sentiment expressed will be conceded by everyone who hears this truly great heart song.

"Blossom Time" is Roger Quilter's setting of Nora Hopper's verses on early Summer. A very appropriate accompaniment countermarks a melodic voicing of the blithesome joyousness that comes with the advent of bud and blossom. Another song of Summer, "Black-bird and Throstle," by Oskar Borsdorf, is a fairly pretentious number with a bright and piquant air and a well-marked rhythmic swing. It has a grateful climax with an optional high note that will appeal to sopranos of exceptionally high range. "Waiting," by Cuthbert Wynne, is a well-balanced song of pure ballad style, written in a modernized form, and eminently suitable for drawing room rendition.

Mrs. Amy Woodforde-Finden has made an exceptionally clever piano transcription of her celebrated song cycle, "Four Indian Love Lyrics." The original form of the compositions has been closely adhered to and the carefully marked phrasing and pedalling will help the performer to produce all the expressive shadings and salient points of atmospheric beauty that made the vocal numbers so successful. This transcription should, on account of its completeness, prove of great interest to teachers and piano soloists.

Regina Vicarino, the American coloratura, who has recently evoked such enthusiastic praise from the Italian newspapers during a tournee through Northern Italy, is at present singing in Turin, the second most important musical center in the land of bel canto. She made her debut in that city in May, as Elvira in "I Puritani," the Bellini masterpiece, an opera which only the greatest artists are permitted to do in the big theaters of Italy. After her Elvira in "Puritani" she created the role in a new opera of Maestro Monteleone's, entitled "Alba Heroica," and for which she was expressly chosen by the Maestro, who conducted at the premiere, this being the first time the opera had been presented on any stage. In addition to these two operas, she sang in the "Barber of Seville," and closed her season in the beautiful capital of Piedmont, May 31. Maestro Monteleone will be remembered as the composer who produced a rival "Cavalleria" some years ago, the music of which was declared to be of exquisite beauty by the critics, and which brought on a tedious amount of litigation with the house of Ricordi, in Milan, the result being that he was compelled to retire the opera. It was again produced recently at Florence with a new libretto, and under a new name, achieving marked success.

Fifteen engagements on the Pacific Coast have been filled by the members of the Flonzaley Quartet as the

culmination of the most extensive and thoroughly successful tour they have ever had in America. No less than seventy-five public concerts were embraced in the Flonzaleys' season of 1913-14. The quartet, which now is generally considered throughout the United States, as it has long been in Europe, one of the foremost chamber music organizations of the world, has now established a series of three concerts each in many cities, in addition to individual appearances in other cities from one end of the country to the other. The fifteen engagements in the Far West included concerts in Vancouver, Seattle, Tacoma, Portland, Berkeley, Sacramento, Palo Alto, Pasadena, San Diego, Los Angeles, Fresno, Oakland and San Francisco; and in several of these cities return engagements were scheduled. The Flonzaleys were due in New York on May 24th, their tour closing on the 23d in Aurora, N. Y., where they played under the auspices of Wells College. The quartet sailed for Europe a few days later, and its members, after a brief vacation, spent the summer in Lausanne, Switzerland.

Miss Fern Frost, pianist, and Charles H. Blank, violinist, assisted by Miss May Gilmour, soprano, gave a musicale in Oakland on Saturday evening, June 13th. The following program was artistically interpreted: Sonata, Op. 6 (Dedicated to Clara Schumann) (Gade), (For Piano and Violin); The Dove (Tuscan Folf Song), Sylvelin (Sinding), How Fair Thou Art (Weidt); To a Wild Rose (MacDowell), Long Ago (MacDowell), Sarabande (Böhm), Indian Canzonetta (Dvorak), Gavotte (Hussia), Cradle Song (C. H. Blank); Erotikon (Love Poems) (Sjögren), Allegro (The Meeting), Allegretto (Contemplation), Vivace (Dance), Andantino (Notturmo), Allegretto con moto (Barcarolle); Love Song (Hollman), (with violin obligato); Aus der Heimat, No. 1 and 2 (Smetana), (For Violin and Piano).

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The Pacific Coast Musical Review is anxious to know why such a condition of affairs should exist on this Coast, where the summer months are not at all unpleasant. Since this paper has called attention to this fact a good many of our teachers and conservatories have established summer courses at special rates. Some of these will be found advertised in this issue.

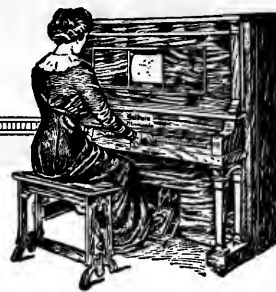
The teacher who discontinues his advertisement during the summer months is just as unwise as he who stops work. It is during the summer that one should prepare for the following season. Only constant advertising can prove of any benefit. It is much better to insert a small card permanently, than to have a large advertisement only occasionally.

What is true of the profession is also true of the artists who visit us during a concert season. In the East the musical journals are already announcing the artists for next season. On the Coast the musical public is kept in ignorance. At this writing no one knows who is coming, although the managers may have made a casual announcement. A complete list of the artists who appear next season, should be published every week during the summer. The lack of concert attendance is partially due to the lack of information distributed during the summer months.

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The holding of so much paper in hand, and holding it without a lien upon a dollar of it, is explained by the fact that this great organization sold in 1913 just 368 players upon twenty-four months' limit. Another explanation of this ability to buy and settle on an average of eight months' time is made when it is stated that this house collects 7 per cent per month on its paper. To buy on eight months' time and sell on twenty-four months' time is a happy status. How many houses are there in this trade that make the same showing? The Musical Courier Extra has been begging dealers to collect 4 per cent per month. Here is a house that proves the 4 per cent is possible, for it collects 7 per cent. It proves that this method of selling and collecting is possible. Then why not all houses do it? If this house can achieve this in the face of the competition that has existed along this Pacific Coast the past few years, then any house with backbone can do the same in any other section of the country.

HUGO MANSFELDT'S ARTISTIC TRIUMPH.

At Reception Given by the Sequoia Club the Distinguished Virtuoso was Given an Ovation
for His Personal Artistry

By DAVID H. WALKER

A reception was given to Mr. and Mrs. Hugo Mansfeldt by the Sequoia Club, Thursday evening, June 25, which furnished opportunity for many who have not otherwise had recent opportunity to hear Mr. Mansfeldt play, to enjoy the pleasure of two hours with this dean of the pianistic faculty of San Francisco, in one of the happiest of his moods. There was a good collection of San Francisco musicians present, among whom were Herman Perlet, and present and past pupils of Mr. Mansfeldt, and a general representation of music lovers of all sorts. From his fountain of perennial musical youth, Mr. Mansfeldt drew liberally on his memories, and on his exceeding ability. To me the occasion was interesting from the personal as well as from the purely musical standpoint. This would not be mentioned except that others expressed the same view. Mr. Mansfeldt occupies a niche in public estimation which is peculiarly his own. He has taught so many young women and young men in California the art of solid piano playing—which is another term for thorough piano playing, that he has surely established for himself not only present favor in the minds of thousands, but has insured for himself a lasting and proud place in the musical history of California; for wherever the pupils of his cult are found, they invariably give tribute to the care and vigor, and endless attention which he has devoted to instructing them—and, in many instances, their children.

It is a far cry from Mozart's Sonata No. 9, A major,

to the subtleties of Chopin; and between the ethereal Moonlight Sonata of Beethoven, and Liszt's Rhapsodie No. 10. The differences of mentality are so marked that among auditors, of varying degrees of experience, and divergent temperaments, the compositions of these several composers naturally appear in different lights. For one, I was greatly pleased with Mr. Mansfeldt's playing of the theme upon which variations are based, in the Mozart Sonata. Every piano student has played that at some time, and every habitual attendant at concerts has heard it. It is just as good an example as any that can be selected from the works of Mozart to show his characteristic love of melody, his daintiness, and the freedom of his moods. In the space of a very few lines—comparatively few measures—Mr. Mansfeldt found so many things to do—daintily and sympathetically—that after all this time his reading was practically new in some regards, and very convincing.

The Moonlight Sonata has been played by Mr. Mansfeldt recently in public, and has been the subject of comment in the Musical Review, and it is not necessary to write about that. But much may yet be said about two Schumann numbers, the Scherzo in F minor, Op. 14, and the Nocturne in F major. The first of these was played with great effect. Then there were six numbers by Chopin, a Romance by Liszt-Mansfeldt, and the No. 10 Rhapsodie of Liszt. Throughout all these numbers Mr. Mansfeldt manifested keen delight. They represent the composers whose works, in performance, have been the vehicles upon which Mr. Mansfeldt has most successfully traveled toward fame. There is no doubt that those who listened discovered new beauties in the Schumann and Chopin numbers. I have heard Mr. Mansfeldt play these before, but never in so happy a manner as on this occasion. The applause that he received came from musicians, and it was unstinted



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and enthusiastic. The execution was perfect; the ever-present strength and reliability of technique was manifested in all sorts of figures, in all sorts of runs, in all varieties of adornments; and the sympathetic listening of the performer, coupled with this flawless technique, brought out the beauties of the works with refreshing clearness and unquestionable fidelity. The program was long, in five subdivisions, and gave a severe test of the thoroughness of which Mr. Mansfeldt was not unaware. At the end of the performance all those who were present personally extended their congratulations to Mr. Mansfeldt, and their thanks for an evening of music which confirmed his title, as it has been many times previously confirmed, as an artist of many and remarkable accomplishments.

MINETTI ORCHESTRA IN SYMPHONY CONCERT.

Organization of Clever and Enthusiastic Young Musicians Interpret Delightful Program Before a Large Audience at Native Sons' Hall.

The Minetti Orchestra, under the effective leadership of Giulio Minetti, gave a symphony concert at Native Sons' Hall on Thursday evening, June 25th. The orchestra was assisted on this occasion by Jack Faivre, cellist, and Miss Ruby Stuart, soprano. The personnel of the Minetti Orchestra has been well selected. It consists of about fifty young men and women who appear to possess the necessary ability and enthusiasm to work for the love of art. The intonation and ensemble work was decidedly satisfactory and at times excellent climaxes were obtained. Mr. Minetti is one of those conscientious musicians who understand how to obtain artistic results from an orchestra, and for this reason we could not help admiring the phrasing of these young people. The orchestral numbers consisted of Overture

of the Opera Nabucco by Verdi, Symphony in E flat, Op. 39, by Mozart, and Selection from the opera La Bohème by Puccini. Every one of these works were exceedingly difficult for young musicians to perform, especially if they are not professionals. It must be admitted that under the circumstances the interpretation was praiseworthy and Mr. Minetti is entitled to much credit for his patience and tenacity which were required to secure such gratifying results. The members of the orchestra deserve commendation for their industry and perseverance which have made such a concert possible.

Jack Faivre, a young cello student afflicted with blindness, astounded the audience with his artistic facility. His tone is unusually smooth and his technic really brilliant. He also possesses an exceptional degree of emotional qualities and plays with a musicianly skill rarely found in young people and truly wonderful when displayed in one hampered as Mr. Faivre is. He is a pupil of Arthur Weiss who surely has done splendidly in this instance. Mr. Faivre played Dedication by Popper and Serenade Badine by Gabriel-Marie in a manner that aroused the well justified enthusiasm of his audience who called him out time and time again. Miss Ruby Stewart, the other soloist, revealed a pleasing soprano voice of mellow timbre, especially pleasing in the high notes. She sings with proper regard to musical sentiments and is an exponent of the romantic phase of musical literature. She sang Lo Hear the Gentle Lark, by Bishop, and I Hear You Calling Me, by Marshall. The latter song pleased the audience so much that a vigorous demand for an encore had to be responded to by the singer. C. A. Neale played the flute obligato to Miss Stuart's song by Bishop very skillfully. The concert was a decided success and Mr. Minetti is entitled to hearty congratulations as are also the members of the orchestra which includes the following young musicians:

First Violins—B. Sternheim, E. Johnson, Miss C. Loewinsky, Miss C. Eichen, Mrs. H. R. Stovel, Miss Sternberg, R. Finn, Miss M. Maschio, S. P. Topp, Miss A. Welisch, Miss D. Reynolds; Second Violins—S. Giandolfi, Mrs. B. A. Goldsmith, Miss H. Frenchini, J. Zilver, Miss V. Ballaseyus, Miss A. Walbel, Miss A. Figone, H. Lowy, Miss H. Howells; Violas—J. Dougherty, H. C. Smith, N. Kinell, G. M. Howells; Celli—M. D. Wallack, Miss A. Conlin, Miss A. Mordhorst, J. E. McKean, L. Wertheimer, H. Howells; Basses—A. Aylsworth, S. H. Brown, H. S. Griffith; Flutes—E. Baer, E. L. Chapman; Oboe—A. Ferguson, C. A. Gwynn; Clarinets—E. L. Wasson, E. Green; Bassons—A. Bernasconi, Dr. A. G. McBean; Horns—W. J. Giacometti, C. P. Chamberlain; Trumpets—R. H. Whiting, A. S. Roberts; Trombones—G. L. Stafford, A. J. Buchner, J. Falconer; Tuba—J. L. Burbank; Timpany—Geo. Pomeroy.

MACKENZIE GORDON'S SUCCESSFUL SEASON.

Mackenzie Gordon closed one of his most successful seasons, since his advent on the Pacific Coast, on June 30th. His class of vocal students was bigger than it ever was before and he had the satisfaction of training students of unusual ability and possessing more than the ordinary quality of fine voices. Those who know Mr. Gordon's efficiency realize that he is never satisfied with anything but the most thorough artistic results, and those of his students who have appeared in public during the past season revealed the accuracy of this contention. Since his exceptional success as vocal teacher Mr. Gordon has somewhat curtailed his public work. Notwithstanding numerous demands for his services he has refused most of these engagements for the reason that he wishes to devote most of his time to teaching and thus contribute his share toward giving the public young and efficient vocal artists. Many of his students have received engagements with prominent operatic companies and in every instance they prove their loyalty to him by spreading their convictions of his ability wherever they may go.

After six weeks vacation, Mr. Gordon will resume his classes on August 15th. In the meantime he will spend much of his time at Bohemian Grove. He has been selected as chairman of the music committee of this year's Midsummer Jinks of the Bohemian Club and in that capacity he will be kept busy for some time. After his return on August 15th Mr. Gordon will begin the new season's work with renewed zeal and even greater activity than has been his wont in the past. Mr. Gordon is recognized as one of the leading musical educators and vocal artists of the great West and he contributes a large share to the musical development of this territory, not only because of the many efficient vocalists he turns out, but also because of his own artistic efforts which are so greatly in demand and which he so sparingly distributes.

Miss Adeline Wellendorff, pianist, and Hother Wismer, violinist, will assist Dr. Smith during the summer session of the University of California, by illustrating some of the musical lectures.

The summer session at the University of California has now been active during nearly two weeks and many praiseworthy events have taken place. We trust that we shall be able to give our readers a detailed account of the plans for this session, at least in so far as it appertains to the music section, in the next issue of this paper.

The Krüger Club gave a students' recital at the studio of its director in the Kohler & Chase Building on Monday evening, June 22d. One of the participants was Miss Flora Gabriel, who played Saint-Saëns' Le Rouet d'Omphale in a manner that earned her the enthusiastic applause of her delighted listeners.

Mrs. Olive Timmons of Oakland was the soloist at the ground breaking ceremonies for the Illinois Building on the Exposition grounds last Tuesday. She created an excellent impression by reason of her fine voice and her spirited interpretation.

NOTRE DAME'S SIXTY-THIRD COMMENCEMENT.

Famous San Jose Educational Institution Presents Again
Several Well Educated and Talented Young
Musicians Before a Large and En-
thusiastic Audience.

The College of Notre Dame and the Conservatory of Music gave its sixty-third commencement exercises at San Jose on Tuesday, June 23d. The large auditorium of the College was crowded to capacity with an audience that proved its delight by frequent outbursts of applause. The program was excellent in every respect and of a nature the seriousness of which is not often noticeable at an event of this kind. Although the works were selected from the very best musical literature, not one of the numbers was beyond the capability of the students, and they interpreted their respective compositions in a manner that revealed thorough study and unquestionable industry. As we have stated again and again, the good Sisters of Notre Dame are educating young girls in a manner that will prove of exceptional advantage to them in after life. They inspire them with ideals of the purest and highest character and give them a foundation upon which an exceedingly useful life and the accompanying life's work may easily be built. As usual, the program consisted of solos and ensemble numbers. Both these phases of musical effort were presented in a manner worthy of the highest praise, and the editor of the Pacific Coast Musical Review, who attended these exercises in conformance with his custom for a number of years, is indeed glad to be able to record that the event was fully worthy of being placed side by side with those of other splendid commencement programs that are gracing the history of the successful Notre Dame Conservatory of San Jose.

The opening number on the program was Concertante Op. 40 by Mendelssohn. This delightful composition was interpreted on eight pianos by Helen Sim, Maria Harispuru, Eileen Costello, first pianos; Virginia Harrison, Carolyn McEvoy, Camellie Young and Florence Wilson, second pianos. These young ladies gave an excellent account of themselves both as to their technique and their accurate ensemble work. Maria Harispuru, soprano, sang Del'Acqua's *Oft Have I Seen* in a manner that showed gratifying training as well as fine adaptability on the part of the singer. She possesses a steady, clear voice, exhibits excellent breath control and has grasped the intricacies of the art of coloratura singing quite satisfactorily. She also sings with good taste. Leonard's *Souvenir de Haydn*, Op. 2, as arranged by a Sister of Notre Dame, was played as an ensemble number by solo violin, Mary Harrison; first violin, Etta Adams; second violin, Maria Harispuru; third violin, Luisa Luders; first harp, Margaret King; second harp, Wilhelmina Harispuru; third harp, Marguerite Mattheu; piano, Virginia Harrison; organ, Eileen Costello. The arrangement proved to be a very excellent one and the players did justice to its artistic character. Specially gratifying was the violin interpretation of the soloist, Miss Harrison, who possesses a big and limpid tone, overcame the technical difficulties of the work with ease and revealed genuine musical taste in adequate phrasing. Later in the program Miss Harrison played some violin obligatos and piano accompaniments, all of which revealed her as a thoroughly musical student who has taken proper advantage of an excellent education.

Mary Newton, mezzo soprano, sang *Elegie* by Massenet in an unusually artistic manner. Miss Newton is the possessor of a rich, resonant voice of fine range and mellow timbre. She uses this splendid organ with artistic discrimination, phrasing in a manner that emphasizes the poetic sentiments contained in the words to which the song has been written. Her enunciation of the French language on this occasion was clear and distinct and according to the principles employed by French students. We believe that Miss Newton possesses all the qualifications that combine to make a genuine artist. The piano accompaniments of Miss Virginia Harrison and the violin obligato of Miss Mary Harrison were also worthy of the heartiest commendation. Maria Harispuru, pianist, played Grieg's *Concerto*, Op. 16, in a manner that justified the enthusiastic applause that rewarded her at the conclusion of this number. She exhibited a very limpid touch, revealed an exceptionally fluent and accurate technique and invested her playing with an emotional coloring that spoke volumes for a natural artistic temperament. Miss Helen Sim played the second piano with fine musicianship. The orchestral part for this work was satisfactorily interpreted by: First violins—Mary Harrison, Etta Adams; second violins—Luisa Luders, Gladys Brown, Rose Vollmer; third violins—Isabelle Camarillo; Carolyn McEvoy; fourth violins—Katherine Wilson, Marie Costello; Organ—Eileen Costello. The interpretation of Liszt's *Grosses Konzertstück* by Luisa Luders was one of the features on the program. The numerous difficulties of this work were overcome with gratifying ease by this clever young student, and she exhibited more than usual power and vigor of a youthful performer. She also obtained an excellent tone, exhibited a splendid finger dexterity and revealed fine artistic judgment in the expression of emotional climaxes.

One of the most delightful numbers on the program was the interpretation of *O Quam Suavis*, by Cagliero, a vocal ensemble number sung by Maria Harispuru, Eileen Costello, Mary Newton, Etta Adams, Elsa Luders, Edith Stewart and Helene Martin. Virginia Harrison presided at the piano. The members of this chorus acquitted themselves splendidly and the big audience manifested its pleasure by prolonged applause. Owing to the indisposition of one of the participants, Helen Sim, violinist, a graduate of the class of '12, very kindly and loyally assisted the Conservatory by playing Sarasate's *Zigeunerweisen*, Op. 20, in a very brilliant manner. Miss Sim draws a smooth and big tone, possesses an unusually well developed technique, exhibits that rhythmic intelligence which is the foundation of an artistic temperament and uses her bow very carefully. She gave an exceptionally smooth and ef-

fective interpretation of this difficult work and revealed the qualifications necessary for an artistic performer. Virginia Harrison played the accompaniments with excellent taste. The next number on the program consisted of an interpretation of a Chorus from Rossini's *Semiramide* with piano accompaniment. This was a worthy addition to an excellent performance and was interpreted by: Vocal soloists—Maria Harispuru, Mary Newton, Eileen Costello; pianos—Helen Sim and Virginia Harrison. The musical part of the program was concluded with *Overture La Pie Voleuse* by Rossini and was rendered in a manner that showed fine ensemble work and proper appreciation of artistic values. The orchestra rendering this number consisted of: Pianos—Eileen Costello, Virginia Harrison, Mary Hughes, Camellie Young, Herminia Yberry, Elsa Luders, May Colyear, Laola Booth, Luita Arnold, Elsie Parlier, Annie King, Camille Young, Irene Sullivan, Phyllis Shaw, Eva Johnson, Florence Wilson, Elizabeth Fitzgerald, Mary McQuillan, Gladys Slater; violins—Helen Sim, Mary Harrison, Etta Adams, Maria Harispuru, Luisa Luders, Gladys Brown; Rose Vollmer, Coralyn McEvoy; Isabelle Camarillo, Marie Costello, Katherine Wilson, Monica Sheridan, Teresa Terrazas and Dorothy King; orchestral bells—Margaret King.

The members of the orchestra of 1913-14 are: Violins—Helen Sim, '12, Mary Harrison, Etta Adams, Maria Harispuru, Luisa Luders, Gladys Brown, Rose Vollmer, Coralyn McEvoy, Marie Costello, Katherine Wilson, Isabelle Camarillo, Monica Sheridan, Teresa Terrazas, Dorothy King, Virginia Mattheu; harps—Margaret King, Adela Terrazas, Wilhelmina Harispuru, Margaret Mattheu, Adella Leet; cello—Alice King. Archbishop Riordan honored the College of Notre Dame with his presence and addressed those assembled with his well known eloquence and intellectual force. He used as his theme the education of the young girls of the land and the necessity of placing such education upon a firm basis. He praised the religious tendencies of the woman and condemned the indifference of the man who, seeking commercial aggrandizement, seems to neglect his duty toward God. These exercises again revealed the conscientiousness of the Sisters in charge of the school and the thoroughness with which they impart useful knowledge to budding womanhood.

A. M.

U. S. MARINE BAND PLAYS FINE MARCHES.

Famous Organization Heard at its Best in Two Stirring
Numbers which are Among the Features of the
July Victor Records.

While the United States Marine Band, familiarly called "The President's Own," because it plays at the White House functions, is probably better known than any other band in the country, it rarely plays outside of Washington. But every one can hear this famous military band on the Victor and Victrola, and it is only necessary to hear the two new numbers just issued in the July list of Victor Records to appreciate the high state of efficiency to which this organization has been brought under the direction of Lieutenant Santelmann. They are both unusually fine marches—the favorite "National Emblem" with its ingenious mingling of patriotic medleys, and the stirring "German Fidelity March"—and are played with that splendid precision for which the Marine Band is noted. Besides these marches, which set the blood tingling, there are a half-dozen selections which set the feet to sliding. These dance numbers include two Maxims, two *Hesitation Waltzes*, and two *One-Steps*, one of the latter—"Swanee Ripples Rag"—being made rather slower than usual to meet a need for a number for beginners. Two of the records are played by the Castle House Orchestra, and the other four by the Victor Military Band, and all are splendid in volume and rhythm.

Two popular musical comedy stars make their Victor debut with three excellent selections. They are Margaret Romaine and George MacFarlane, who have been scoring a big success in *The Midnight Girl*. The numbers offered include the charming duet "Oh Gustave" from this operetta, and they also each contribute a solo, Miss Romaine singing brilliantly Liza Lehmann's delightful "Castilian Maid," and Mr. MacFarlane a Miss Caprice number, "Look in Her Eyes." Two superb collections of "gems" from recent musical productions, *High Jinks* and *The Beauty Shop*, are presented by the Victor Light Opera Company in its usual unapproachable style. The list of popular ballads contains eight attractive selections which are among those most in demand at the present time, and they are sung in fine style by favorite Victor soloists in quartets. Duets seem to be a favorite form this month among the grand opera artists, and each combination is new to Victor audiences. Caruso and Destinn are heard in a duet, "An Indomitable Force," from a famous Gomez opera, *Il Guarany*, and it is beautifully rendered. Frieda Hempel and Pasquale Amato sing admirably the "Say to Thy Daughter" aria from *Traviata*, and Alma Gluck and Paul Reimers sing a delightful little German folk song in which their voices blend most charmingly.

Margaret Ober, the distinguished mezzo-soprano, who made her first Metropolitan appearance last season, is among the newest exclusive Victor artists and offers for her first number, the "Star of the Mariner" from *Gioconda*, singing this lovely prayer in a manner which brings out in a marked degree the beauty of her voice. The brilliant "Serenade" from the *Jewels of the Madonna* is beautifully sung by Pasquale Amato with an effective accompaniment by a male chorus. Julia Culp sings that loveliest of Welsh folk songs, "All Through the Night," John McCormack gives Bartlett's exquisite "Dream," and also sings the "Ave Maria," adapted to the popular *Cavalleria Rusticana* "Intermezzo," with a delicate violin obligato by Fritz Kreisler. Paderewski plays exquisitely a dainty little rondo, "La Bandoline" by Couperin, and Paul Althouse, the young Metropolitan tenor, contributes two favorite Paggiacci and Tosca numbers, which are absolutely perfect reproductions of a remarkably fine tenor voice. Such is the new crop

of Victor Records which will bring delight to those who have a Victor or Victrola. And even though you may not possess one of these instruments, you can enjoy some of this superb music, for any Victor dealer will gladly play any music you wish to hear.

ORGANISTS' GUILD HONORS VISITOR.

Dinner Given in Honor of David Stanley Smith of Harvard, Who Has Been Chosen as Head of the
Music Department of the Summer
Session at the University.

The Northern California Chapter of the American Guild of Organists gave a delightful dinner in honor of David Stanley Smith of the music department of Yale University, and head of the music department of the summer session of the University of California, at Sequoia Club on Washington Street, near Van Ness Avenue, on Monday evening, June 29th. There was a select gathering of prominent musicians who responded to the call of Dean H. J. Stewart, and the guest of honor, who is a fellow of the American Guild of Organists, must have felt gratified with the attention given him by some of California's leading members of the profession. After the dinner several interesting addresses were made. Dr. Stewart spoke in complimentary terms of Dr. Smith who on this occasion experienced his first visit to California. Dr. Stewart referred to the standing of the guest of honor as a musical authority, and also to the former visit of Arthur Foote, whose illness prevented him from resuming the position which he occupied before. Dr. Smith has been chosen to take Mr. Foote's place, and Dr. Stewart read a letter from the former in which he stated that he considered himself very fortunate in having Dr. Smith accepted in his stead.

Dr. Smith responded to the address of welcome so ably delivered by Dr. Stewart and expressed his satisfaction at being able to find out for himself as to the musical standing of California of which he had already heard favorable reports. He said that he was greatly pleased with the attention that had been bestowed upon him since his week's sojourn in this State, and that he already felt himself thoroughly at home. Among other guest present on this occasion were Redfern Mason of the Examiner, Miss Cora Winchell of the Chronicle and the Editor of the Pacific Coast Musical Review. Dr. Stewart called on all of these to make a few remarks concerning Dr. Smith's presence and the work of the Guild of Organists. As far as was in their power these three representatives of the musical part of the press pledged their support to the Guild in its fine work as to the perpetuation of efficiency in the profession and also joined Dr. Stewart in bidding a hearty welcome to the guest of honor. Mrs. Charles F. Fletter, contralto, sang two compositions by Dr. Stewart in an excellent contralto voice, investing her interpretation with musicianly depth and intelligent phrasing. F. Meyer played the cello obligato in a very tasteful manner. The title of the two songs, which were, by the way, excellent examples of the composer's skill, were: *California Night Song*, and *Violets*, the last named being dedicated to Mrs. Fletter. Hother Wismer and Mrs. Robert Hughes played two compositions by Handel and Spohr. Mr. Wismer was in exceptionally fine trim and played his violin with that depth of musicianship which is such a fine characteristic of all his work. Mrs. Hughes, although just returned from a vacation and not having had an opportunity to practice, presided at the piano with her well known artistic skill. The Northern California Chapter of the American Guild of Organists enjoys rapid growth and steady success, and because of its serious purposes it is worthy of the heartiest endorsement and constant encouragement of anyone really desirous of seeing efficiency and competency placed foremost in the progress of musical activities. Dr. Stewart has done a great deal this year to bring this fine organization prominently before the public, and he has worked also toward its inner growth and its expansion of intellectual musical standards.

CORT THEATRE.

Nat. C. Goodwin, as popular and clever as ever, has completely captured laughter-loving San Francisco. Through the medium of his rattling comedy, "Never Say Die," the star has been inspiring chuckles and guffaws all week at the Cort Theatre to large audiences, and the advance sale for the second and final week of the engagement, which begins Sunday night, augurs for a most successful fortnight. Goodwin is most happily placed as Dionysius Woodbury, whose generous motives lead him into a matrimonial mixup which has a vastly different ending from what is anticipated when the comedy is first started on its merry way. The quiet methods that have so long marked his work as comedian still prevail, and they have lost none of their mirth-provoking powers. It is not so much what he says as what he does that counts, although on opportunity to turn a verbal point is overlooked. His quaint and distinctive mannerisms are continually cropping out to liven the action of the piece and serve as a reminder that the passing of time brings no diminution of the powers of this droll star.

The celebrated Italian tragedienne, Mimi Aguglia, comes to the Cort Theatre with a repertoire of classic and standard plays, beginning Monday, July 13.

Mrs. Robert Hughes, the exceedingly talented and brilliant young pianist, has returned from a three weeks' vacation trip to the Santa Cruz Mountains and the Yosemite Valley and is already busy rehearsing for next season. Since her first San Francisco appearance with the Hughes-Wismer-Riley Trio, Mrs. Hughes has been much in demand, and has been one of the busiest artists during the season 1913-14. If we are not mistaken she will even be more in demand during next season.

ARRILLAGA MUSICAL COLLEGE RECITAL.

The Arrillaga Musical College gave the fifteenth recital of its fourth season on Tuesday evening, June 30th. The event was a vocal recital by M. Sanchez de Lara, basso, assisted by Miss Cecilia Arrillaga, pianist. The program presented on this occasion was as follows: Piano—Rondo Capriccioso (Mendelssohn); Vocal—Il lacerato spirito (Simon Bocanegra) (Verdi); Vecchia rimarra, senti (Bohème) (G. Puccini); "Lady Bird," Op. 79, No. 14 (R. Schumann); Piano—Romanza (Larregla); Vocal—Prologo (Mefistofeles) (A. Boito); Ballata del modo (Mefistofeles) (A. Boito); Eliza (Melodia) M. S. de Lara); Piano—La Danse (Debussy); Vocal—Crucifixus (Andante) (T. Faure); Pif Paf (Huguenots) (Meyerbeer).

Both participants proved to be artists of the first rank. M. Sanchez de Lara possesses a basso profundo voice of unusual volume and range and his artistry is such as to impress the most serious music lover. Mr. de Lara is not only a vocalist of exceptional qualifications, but a musician of the widest experience and talents. He has occupied the position of operatic director in Mexico and proved a brilliant success. He also is thoroughly versed in theory and harmony and is a pianist of brilliant faculties. In short, Mr. de Lara is a thoroughly educated musician, having been trained in all the rudiments of complete musical knowledge. All of this shows in his singing which reveals the student and artist. Miss Arrillaga is a pianist of pronounced artistic qualifications. Her technic is fluent and easy, and her interpretation proves her to be an artist who understands how to obtain the finest results from an emotional composition. She gives evidence of having been thoroughly trained and possessing more than the usual amount of talent as an interpreter of pianistic art. A large audience was in attendance that testified its delight by repeated and prolonged outbursts of spontaneous applause.

ORPHEUM.

The Orpheum offers a particularly fascinating bill for next week. William A. Brady, who has joined the ranks of vaudeville producers, will present "Beauty is Only Skin Deep," a one-act play by Elizabeth Jordan. It has to do with the modern woman's mania for beautifying herself. The action of the little play is laid in Madam O'Reilly's beauty parlor in New York City. Here a feminine remodeler of figures and other greatly desired feminine attributes dispenses for a consideration anything, from a complexion, the rival of California peaches, to a form that would cause Venus to sit up and take notice. Numerous situations and brilliantly witted dialogue are in evidence throughout the entire period "Beauty is Only Skin Deep" occupies the stage. The nine actresses appearing in the sketch are types that have been selected for this reason. Yvette, "The Whirlwind Violinist" and a very attractive girl, direct from the Folies Bergere, Paris, where she created an absolute furore, will be an important feature in the new program. While abroad she conceived an idea for a new offering for herself which she kept in reserve for her return to America. This is the presentation of herself in what she calls "In a Futurist Setting." Yvette's gowns and modes will make a strong appeal to the fair sex as they are the very latest Paris creations.

Dave Kramer and George Morton, two black-faced comedians, have padded out the peculiarities of the darkey into as laughable a 15-minute skit as one would care to see. "The Stranger," a comedy sketch by Herbert Bashford, will be presented by Charles Yule, Ferd Munier & Co. It may be described as a "slice of life." Mr. Yule, who has been leading support for Max Figma and other famous comedians, is unexcelled in his portrayal of country bumpkin, and as the awkward rube in "The Stranger" he never fails to provoke roars of laughter. He is ably supported by Mr. Ferd Munier and Miss Charlotte Treadway. Mr. Munier was last seen with Miss Virginia Harned in "The Woman He Married." Miss Treadway is a very clever little ingenue and appears in a role which fits her perfectly. Next week will be the last of Henry Lewis; Doris Wilson and Co.; The Gardiner Trio, and Everett Shinn's New "Meller Drammer," "Wronged From the Start."

ALCAZAR.

Another tremendous David Belasco success is scheduled for production at the Alcazar Theatre next week, beginning on Monday night, July 6th. This will be the first production at popular prices of the wizard of the American stage's powerful psychological melodramatic study, "The Case of Becky," from the pen of the young Eastern dramatist, Edward J. Locke, the author of "The Climax." It will be readily recalled by local playgoers that this extraordinary play of a dual personality was played with remarkable success by Frances Starr, one of Belasco's most famous and popular stars, and formerly the ingenue at the old Alcazar before the fire.

SHORT ITEMS OF INTEREST.

Mrs. Emilie Blanckenburg, shortly after her concert in the Scottish Rite Auditorium in April, 1912, made a very successful concert tour of the world, going to Australia, India, Egypt, etc., and has since been studying in Milan, Italy, under the personal instruction of Maestro Carignini, the former teacher of Caruso. She writes a very interesting letter of her great success. In November, when the opera season opens, she will, under

the stage name of Emilie Gelli, again take some of the leading roles of different operas. She expects to return to San Francisco next year to be with us during the Fair.

Extract from Mrs. Blanckenburg's letter from Milan, Italy:

"When I first arrived at Maestro Carignini's Conservatory of Music, I realized what excellent artists were studying there, so for the first two days I did not sing at all, but only practiced on my piano. I was told that I am an excellent pianist. The third day I thought, 'Now I will sing,' and soon noticed all the artists standing on their balconies listening, and after one hour they were still there. Then I had more courage, thinking, 'If they consider it worth listening to, I'll continue.' Well, before I knew it, here stood Il Maestro back of me, saying, 'Bella Voce,' and asked me to sing a scale for him. I did one of Ida Valerga's cadenzas, whereupon he immediately informed me I could sing a leading role at one of the theatres here under a few months' instruction. Since then my success has been greatly beyond my wildest dreams."

* * *

A performance of Handel's Oratorio, The Messiah, will be given in Oakland on Tuesday evening, July 7th, under the direction of Alexander Stewart. The chorus has rehearsed diligently and has been doing excellent work in preparation for this event, and shows such interest that an excellent performance is certain to be the result. It is stated that this will be the largest and possibly the most efficient chorus yet organized in Alameda county.

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The Pacific Coast Musical Review is in receipt of the official program to be presented during the Annual Convention of the Music Teachers' Association of California which will take place in San Diego on July 13, 14,



MISS FLORA GABRIEL
A Clever Young Pianist Who Scored a Success at Last Week's Kruger Club Concert

15, and 16. We would be glad to publish this official program in this issue, but it arrived too late for detailed mention. We shall be glad to publish it in the next issue of this paper.

* * *

Dr. Louis Lissner is still in a dangerous condition at his home. Although he is able to move his right arm, his progress is very slow and no definite information regarding his eventual improvement can be obtained for some time. It is said that six weeks are required to ascertain the effect of a stroke such as Dr. Lissner experienced, and in the meantime his host of friends will wait anxiously for encouraging news from his bedside.

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L. S. Sherman and A. G. McCarthy of Sherman, Clay & Co., left last Tuesday for Philadelphia where they will attend the annual Convention of Talking Machine Jobbers. They will be entertained by the Victor Talking Machine Company and will remain East about three weeks.

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The Prosperity Dinner given in the nave of the Ferry Building last Monday evening under the auspices of the San Francisco Chamber of Commerce and at which George Q. Chase, of Kohler & Chase, presided was a huge success. Nearly two thousand people were in attendance and there was plenty of music and speech making.

VIOLA JURGENS VISITS HOME.

Viola Jurgens, the exceedingly gifted young vocalist, who went abroad to finish her studies and also to accept some professional engagements on the operatic stage, has returned to her home in this city and will spend a few weeks with her relatives and friends. Miss Jurgens, prior to her departure for Germany, was a pupil of Mme. Joseph Beringer and appeared frequently

with brilliant success at the concerts of the Beringer Musical Club. She studied in Dresden at the Royal Conservatory of Music and received her diploma. She appeared in Koblenz in opera and created an unqualified artistic success. We heard her sing the other evening and were delighted with her unusually beautiful voice which contains an exceptionally mellow and flexible quality and a decidedly big range. The high and the low notes are big and rich. In addition to possessing a truly remarkable vocal organ Miss Jurgens interprets with fine intelligence and her diction is excellent, making it possible for anyone to understand every syllable she utters. She also appears to be an actress of exceptional talent and ought to grace any operatic company which should be fortunate enough to secure her services. We have heard several singers who appeared with prominent operatic companies in this city, and who seemed to have a reputation, who were not as efficient and as talented as Miss Jurgens unquestionably is.

A. M.

LOTS OF FUN AT IDORA PARK.

Ferris Hartman and His Clever Company Continue to Entertain the Public With Bright Musical Comedies of an Exceedingly Numerous Type.

During the few exceedingly fine summer days we have had last week, Idora Park Amphitheatre was crowded with enthusiastic audiences that were attracted by Ferris Hartman and his clever company. It is a source of much gratification that there are many people residing in this vicinity who are ever anxious to lend their support to deserving theatrical entertainments and who appreciate genuine artistic endeavors such as Mr. Hartman invariably offers. There is altogether too much of a spirit of fickleness prevalent among the theatregoers of this territory which tends to the degeneration of the theatre, inasmuch as it encourages constant changes in personnel and policy of a theatre. Nothing really artistic or solid can ever be created in a community that is fickle in its tastes and disloyal to distinguished talent. It is still worse when people do not really know what represents the essence of artistry on the stage. The Alcazar Theatre should be better attended. The Tivoli Opera House should never have been permitted to close its doors. There is, of course, no use discussing these problems with a certain element of our theatregoers for they really do not know what they want and in their search for new and startling innovations they permit the legitimate work to remain unsupported. This is all transitory and the time is not too far distant when there will be a revulsion of feeling and the public will return to the intelligent and artistic mode of entertainment.

And so it is a source of pleasure to note the enthusiasm that prevails at the Idora Park musical comedy season under the direction of Ferris Hartman. Last week the production was entitled "Jumping Jupiter," and while the title does not sound very encouraging as far as an intelligent production is concerned, there is so much healthy fun and witty dialogue that one did not hesitate to recommend friends to attend this production and have a hearty laugh. Ferris Hartman was here in his element, never failing to bring out every point and at times even add to the humor of the situation by interpolating some of his own exceedingly clever remarks. This, indeed, is one of Hartman's greatest advantages, namely, his frequent impromptu additions to a performance, especially when it requires humor. At any rate he never fails to arouse hearty expressions of mirth in the audience, and even occasionally among his colleagues on the stage. In "Jumping Jupiter" he had ample opportunity to display his talent in this direction. Harry Pollard proved to be a splendid associate comedian to Mr. Hartman in the role of Toby. He possesses the knack of emphasizing a funny situation as well as a humorous line and often he makes it still funnier than it is by the manner in which he delivers it. This, after all, is the genuine significance of an artistic comedian.

Myrtle Dingwall again had ample chance to display her truly unusually beautiful voice and her vivacious personality. She not only sings splendidly, dances gracefully and interprets her lines convincingly, but her attractiveness adds considerably to the general excellence of her performance. Alice McComb also had a part that gave her an opportunity to display her various talents. Miss McComb sings exceedingly well, makes a striking appearance and has a well developed sense of humor which she understands how to employ to the best advantage. Paisley Noon and Glenn Chamberlain portrayed their respective roles with energy and skill. Jeanne Mai sang well, acted gracefully and looked exceedingly pretty in the role of Elsie. Josie Hart interpreted her role with her usual conscientiousness and realism. Rose Pomeroy and Zella Cunningham portrayed their respective roles in conformance with the general excellence of the production. John Raynes, the musical director, presides effectively over the orchestra and sees to it that the musical end of the performance is rendered in a flawless manner.

A. M.

Samuel Mayer, the well known organist, was the victim of an automobile accident last Monday. The machine threw him down and he suffered numerous bruises and one or two fractures. He is now in the hospital on the way to convalescence and his many friends express their extreme regret over this accident. Among the injuries he received is a fracture of the thumb. It was at first thought that this fracture would afterwards interfere with his organ playing, but it has since been discovered that it will not effect him in that way. Mr. Mayer recently was the recipient of many honors at the First Congregational Church where he has played the organ for a good many years.



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MME. VON MEYERINCK ON HYGIENE AND MUSIC.

Interesting Talk Before the Women's Improvement Club of Larkspur Contains Many Points of Genuine Value to Teachers and Parents.

By Anna Von Meyerinck.

After an introductory remark, appealing to the women to take a stand in the fight for the uplifting of conditions in general, Mme. von Meyerinck, in her talk before the Women's Improvement Club of Larkspur, proceeded as follows:

"We can only be held responsible—here and beyond—for what we know to be wrong and yet continue to do what we learned or realized to be wrong. I want to make it my duty this afternoon, to make you see your responsibility in two phases: in hygiene and in music. As I said before, it's the small things that bear watching. So let us begin with our smallest—with the children. Is there any greater good we can give our children than health? For only where there is health there can be true happiness. And happiness—after all is said—must have been the object and plan of our Lord and Creator for all his beings. Of course we all must work out our own happiness. We would not appreciate it as happiness if it were not the result of our work in one form or another. I believe even the tree in its new foliage knows what happiness is. Think what patience it took during the long winter months to be dreaming only of the joys of spring; what longing, to finally burst forth in all the splendor of its blossoms!

And so it is with our child. Its very existence is the results in its "Desire" or "Will to Live," according to Schopenhauer. There is no doubt that every healthy young being is happy. Look at the innate sense for play in the young. Therefore it is our duty to keep the child in the condition nature has intended for it—in health! Here, in this wonderful climate of Marin County, it should be an easy matter to keep a child in full health. I was told the other day that it is hardly possible to sell or rent a house nowadays, if it is not provided with sleeping porches. Do you, ladies, realize that you are generations ahead of the average European in that point?

I try to keep abreast with everything that is new abroad in the line of science or art—in fact my friends keep me pretty well posted—so I wrote the other day for new printing matter of the renowned Sanatorium of Dr. Lahmann, near Dresden. I will pass some of the illustrated material I received and want to draw particular attention to the little sleeping huts at the outskirts of the forest—(they remind me very much of some of the additions I made on my property). One of the paragraphs speaks of the difficulty to convince some of the patients, that night air is not hurtful.

Don't you think, when the fair next year will bring us many Europeans that we will, here in this beautiful land, be in a position to allay some of their fear of the night air? I also sleep with closed windows, but I

sleep outside the windows. Of course one must also keep cool rooms. To sit all evening near a hot stove and then to expose the lungs to the sudden change of the cool night air is not the wisest thing to do.

And now let us talk of the diet. Though I believe that California is far ahead of the rest of the country as far as wholesome food and a great variety of it is concerned, yet there still remains the candy, the pies, the ice-water, the iced tea, etc., and last but not least your bar system: the "treating." As to your candies, they "can't be beat"—neither can your dentists! The American dentist is renowned the world over! Second, the hundreds and thousands of dispeptics seem to be proven by the army of gum chewing people. Such sight I have never seen in Europe. I believe pies and ice-water and a general rush must have something to do with that. Third, your bar system. I presume this is still a remnant of the old time mining camp customs, but it certainly is not calculated to keep a modern man's stomach in condition. After a hard and oftentimes exciting day's work, these innumerable "drinks" on an empty stomach are bound to spoil not only the appetite for the evening meal, but an entire nervous system.

It seems though that the pendulum is swinging at present in the opposite direction, if the report is true, that efforts are being made to vote not only this state dry, but also the rest of the land. No doubt this phase needed looking after, and it took the women to do it. But see how a European enjoys his sip of wine or beer at meal-time in the circle of his family. I believe if it is not made the "forbidden fruit," the young will not be so liable to desire it and to get it when the parents' backs are turned. Or see a German in one of the many beer gardens with his whole family, enjoying a band concert and a glass of beer during an hour's time. I always had an idea that this slow drinking process was responsible for the steins with their covers, to keep the beer fresh. I think if the women want the men to completely refrain from drinking beer or wine—whiskey, of course, is a most vicious poison—they in their turn should refrain from the stimulant of coffee and tea. If a woman tells me: "Oh, I could not live without my coffee!" I consider her just as little capable to master her desire, as a drunkard or a so-called dope-fiend, whom she possibly looks down on. I can assure you that Postum is a splendid substitute for coffee. Not made too weak and with good cream, it tastes decidedly better to me than any coffee I could get in any restaurant during my year's stay in Los Angeles.

Now to the bath. No doubt this requires attention to personal tendencies and conditions of circulation of blood. But there is also no doubt that frequent warm baths are weakening and as to washing the face with hot water, I hold it absolutely ruinous to the texture of the skin. Not that I advocate washing in cold water after a long walk for instance and perspiring freely. That would again be as ruinous. I have only too often to train my students to the necessity of washing at least the whole chest and back daily—summer or winter—

in cold water. I prefer thorough rubbings of the entire body with a large, coarse towel, dipped in cold water. Not a Turkish towel either, but coarse, hand-woven Russian toweling, four widths sewed together. Two such towels will last half a life-time. I advocate salt water—a brine made from common rock salt, always in ready dissolved condition in the bath-room, for anaemic people and to produce a better circulation of the blood.

The dress, or let us say the corset is often the cause of life-long ailments. In former times it was the lungs, liver and stomach that suffered mostly; nowadays it is the abdominal cavity with the kidneys that is so compressed that it certainly does not allow sufficient elasticity for the singer. In the Italian school of singing, it is the abdomen that expands; in the French and German, the hips even must show the reflex movement of deep breathing. So in neither case does the present day construction allow the body sufficient freedom to even acquire strong enough muscles. Among the printed matter referred to before, I received also a catalogue of the writings of Dr. Lahmann. The following subjects interested me greatly.

1. The air-bath as a cure and as a means to harden the body.
2. How do we raise healthy children?
3. Healthful nourishment.
4. The influence boiling has of our vegetable food on the nutritive value.

I hope some day to translate these articles for you. But now in resume of what I have said, this brings me to my hobby: the public schools. There is really the place, where all these things should be taught. I decidedly do not advocate the new fad of sex hygiene in public schools. In fact, I believe if we would give our children an absolutely healthy body we would not have to worry about any sex alterations. The old adage, "healthy body, healthy mind" still holds good. That much for hygiene, now we come to music.

Nobody can deny that without perfect health, one can dream of doing anything worth while in recreative music, particularly not as a singer. Of course, predisposition counts for much. We are all exposed to germs, but if we are strong and healthy, we reject them. Just so are we exposed to the germ: "rag" but we should not take it into our homes and nurse and nurture it. And particularly our children in their impressionable age, should not be exposed to it. And often it is not the music itself that is the worst part, but the way they imitate the singing—more often screaming—from the worst examples possible; that nasal twang and whooping down onto the tones. And then think of the suggestiveness of the popular song! I am afraid there is something vitally wrong with an age, where the holiest ties are publicly made fun of, as proven by: "My Wife is in the Country, Hurrah, Hurrah." What must our little ones think if the mother is thus made an object of ridicule and the father stamped a rogue. I was trying to find an exact equivalent in English for that word. Even in German I could not find one, which is rather gratify-



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ing. The nearest we would get to it is a "rake." But we must be on the lookout that these loose conditions do not contaminate the dearest and best we possess: our children. I know it is frightfully hard for the present day American mother to exert any kind of discipline over her child. But as I said, predisposition counts for much. Therefore, let us keep our homes clean of those abominable concoctions. The very title pages being a degradation to any artistic or even decent taste. Why can we not encourage the ever beautiful, and yet simple folksongs of any nation in our homes? I have a very sweet recollection of my stay down in Los Angeles in that respect. I visited in the home of a German father and a most cultured Italian mother. The children, two charming girls and one boy, entertained the guests in a most delightful manner by singing in trio, folksongs in German, French, Italian, and English. Altogether our young people are much too eager to shine in public—even to make money with their unripe attempts at singing or playing, instead of trying to beautify the home with their accomplishments. Then we would not have any cause to complain that we have no musical atmosphere and would not have to go abroad, spending thousands upon thousands of dollars in search for it."

Vivian Grant presented Tannhäuser in music and pictures last week, this being the sixth in her series of musical paintings of the Wagnerian Music Dramas. Every scene was represented both by music, and pictures thrown on a screen. Piano, violin and organ were used in interpreting the music, also a second piano was utilized in portraying the Venusberg music used for certain distance effects. Two special features were—Wofram song, "Als du in kühnem Sange," arranged by Miss Grant for a violin solo for the G string, and "The Landgrave's Address to the Minstrels," arranged by Miss Grant for a piano solo, for the left hand alone, the latter being played during "The Tournament of Song," this being preceded by "The March (Wagner-Liszt). The entire program was arranged by Miss Grant from the score, excepting two numbers which were Liszt transcriptions. Especially beautiful was the "Finale," which was arranged for violin, organ and piano, and during which pictures were thrown on the screen of Elizabeth as the bride of death surrounded by the Landgrave, pilgrims and minstrels, with Tannhäuser kneeling before the hearse calling upon her to play for him, after which pilgrims are seen approaching with the Pope's staff which has put forth green leaves, declaring a miracle has been wrought, and Tannhäuser, pardoned, falls dead upon Elizabeth's bier. Miss Grant, who is both pianist and violinist, played both instruments, while Mrs. E. G. Grant presided at the organ and Mrs. Mabel Hill Redfield was the accompanist. In response to many requests, Miss Grant will continue bringing the operas before the public in this way next season.

In reply to one of our contentions in our report of the vocal recital recently given by the pupils of Miss Mary A. Morse, we received the following statement: "Gene Ormond did not sing a simplified edition of Caro Nome. She sang note for note what is written in the opera, and in the Prima Donna's Album (Schirmer Edition)." Evidently our comment was somewhat misunderstood. We said: "Her interpretation of Caro Nome, although a little simplified for the purpose, nevertheless was a most remarkable achievement." Everybody knows that the original score is much simpler than the aria usually sung by prima donnas. Indeed, most of the Italian colorature arias are very simple originally, in as much as the composers leave it to the singers to add their own cadenzas. Therefore we did not refer to the original score when we stated that Miss Ormond's interpretation was simplified, but we meant to convey the idea that although she sang it in a more simplified form than it is usually sung, her achievement was nevertheless a great one, and therefore much more to her credit. It is easy enough to make an impression by singing in-

tricate colorature cadenzas which SEEM difficult, but are in reality not very difficult for one gifted in that way; but to make an impression with a SIMPLE vocal composition is a far greater artistic achievement. We take pains to explain this, as our reference to Miss Ormond was meant in every way to encourage her in her fine work.

* * *

After closing her successful season with a splendid pupils' recital at Sorosis Club Hall on Friday evening, June 12th, Miss Mary A. Morse left the city to spend her vacation in the beautiful Yosemite Valley. She will return about July 15th to resume her work for the new season.

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The Pacific Coast Musical Review is anxious to know why such a condition of affairs should exist on this Coast, where the summer months are not at all unpleasant. Since this paper has called attention to this fact a good many of our teachers and conservatories have established summer courses at special rates. Some of these will be found advertised in this issue.

The teacher who discontinues his advertisement during the summer months is just as unwise as he who stops work. It is during the summer that one should prepare for the following season. Only constant advertising can prove of any benefit. It is much better to insert a small card permanently, than to have a large advertisement only occasionally.

What is true of the profession is also true of the artists who visit us during a concert season. In the East the musical journals are already announcing the artists for next season. On the Coast the musical public is kept in ignorance. At this writing no one knows who is coming, although the managers may have made a casual announcement. A complete list of the artists who appear next season, should be published every week during the summer. The lack of concert attendance is partially due to the lack of information distributed during the summer months.

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Fourth Annual Convention of the California Music Teachers Will be Held at the U. S. Grant Hotel in San Diego, on July 13, 14, 15 and 16. The Official Program is an Extensive and Instructive One

By ALFRED METZGER

The Music Teachers' Association of California will hold its fourth annual Convention in San Diego on Monday, July 13, Tuesday, July 14, Wednesday, July 15, and Thursday, July 16. A large attendance, especially from Southern California, is expected, but Northern California, too, will send quite a number of representatives. Particularly two important questions are to be discussed at this Convention, and it is to be hoped that the delightful musical programs arranged for this occasion will not interfere with the discussion of these leading problems. One of these is the standardization of teachers. This is a question that is now being presented to nearly every association of music teachers in the United States. Some of these organizations believe it to be wise to regulate the efficiency of teachers by means of legislation and subsequent state licenses, other organizations think it wiser to let this competency of teachers be regulated by the associations in the form of examinations and diplomas or degrees of membership. The Pacific Coast Musical Review does not like to see music or the musical profession associated with politics. Business is being more and more harassed by legislation that wants to regulate it, and while in the end beneficiary results may be obtained, many difficulties present themselves in the meantime that exercise a decidedly unhealthy influence upon the commercial world. It would be far more difficult to regulate artistic matters than it is to regulate commercial propositions. We have stated our position repeatedly, and say again, that notwithstanding state supervision of attorneys, physicians, etc., there are nevertheless inefficient members of these professions permitted to practice under the protection of a State license.

The musicians' union on the other hand exercises the test of efficiency by means of examinations. Still there are hundreds of incompetent musicians permitted to work under the protection of the musicians' union. So it will be seen that as far as inefficiency is concerned both the State supervision and the examination principles have in certain instances not worked out well. There is, however, one organization in America the members of which are unquestionably efficient, and that organization is the American Guild of Organists. Here the examination principle prevails, but it is exercised with exceeding care. First there is a local examination in the various cities where guilds are organized, and the results of these local examinations are forwarded to a national body in the East which consists of some of the foremost organists in the world. Anyone passed by the judges of the organists' guild simply MUST be efficient, and anyone who possesses a diploma as a "fellow" of such guild can safely be regarded as one who is worthy of the distinction. Now, why cannot the Music Teachers' Associations of the United States combine and base their examinations upon the same principle? Let the various State organizations arrange for quarterly or semi-annual examinations, which are to be in writing, to a central body in New York or any other big Eastern city. Such central body must consist of reliable, authorities of world-wide reputation, so that their word will have weight with the public. The fact that the members of such a body of examiners will be world-renowned and unacquainted with the big mass of the members to be examined will result in an unbiased and competent judgment. To make this examination still more valuable the local organizations must constantly endeavor to become more representative until ALL the really recognized teachers are members and will be IN CONTROL of the organization. Unless a teachers' organization is ACTUALLY REPRESENTATIVE, the examinations are not worth the paper they are written on.

Teachers who graduate from authoritative musical institutions, recognized as efficient by the association, should be admitted to the ranks of the organization without further examination. Conservatories of Music belong to such institutions, but only conservatories that are such in the true sense of the word as defined by the Music Teachers' Association. The fact that many efficient instructors are unable to attract sufficient students to make a living adequate to their talents is due to the competition of incompetent teachers who rob the students of their money and their future. That something should be done to make inefficiency as harmless as possible can not be denied by anyone who has the true interests of music at heart. But before anything really valuable can be accomplished the truly representative element, that is to say, the most efficient and authoritative element, must come together in the profession, lay aside all jealousy, envy, distrust and skepticism, and must work shoulder to shoulder in the in-

terest of everyone. There is no reason why competent musicians should constantly "knock" one another. A better understanding, finer sense of ethics and more thorough appreciation of co-operation among members of the profession, who are really competent, must precede any efforts made to standardize the musical profession.

The other question that will come before the Convention will be a meeting place for the next Convention. We understand that Oakland is desirous of being honored as the Convention city. Although the Editor of the Pacific Coast Musical Review is not a member of the association and has consequently no power to make suggestions, still we do not see why Oakland should not be selected. San Francisco will have troubles enough during 1915 as far as entertainment of visiting musicians are concerned, and the local association will find it just as convenient to attend the Convention in Oakland. The Music Teachers' Association of Alameda



ULDERICO MARCELLI

The Brilliant Young Composer Whose One Act Opera "Maimundos" Enthused a Private Audience Recently

County has done wonders since its organization last year and has grown in a manner that entitles it to some recognition. It should be still further encouraged in its good work so that other communities will imitate it and do likewise. The Chamber of Commerce and the Commercial Club of Oakland have promised financial assistance and the Alameda County Music Teachers' Association has proved in more than one instance that it knows how to entertain. Why not give it an opportunity to entertain the music teachers of California at its fifth Convention in Oakland next year? They surely are entitled to the honor.

The following programs have been arranged for presentation during the fourth annual Convention in San Diego next week: Reception, Monday Evening, July 13, 8:15, at the U. S. Grant Hotel. San Diego Mando-Orchestra, Le Roy E. Hammond, Director, Mrs. L. A. Viersen, soprano, Miss Florence Norman-Shaw, violin, Mrs. Florence Schinkel Gray, accompanist; program—La Morena Bolero (A. Zurluh), Mando-Orchestra; Group of Songs—Mrs. Viersen, (a) A Spring Morning—Intermezzo for Mando Quintette (M. S.) (Giuseppe Pettini), (b) Moment Musical, Op. 94, No. 3 (Franz Schubert), Mando-Orchestra; (a) Preghiera (A. Bazzini), (b) Elfentanz (J. Palestrichko), Miss Norman-Shaw; Dreams of the Wood nymphs (Albert Kussner), Mando-Orchestra.

Tuesday, July 14, 9 a. m.—Address of Welcome, Mr. Albert F. Conant, President San Diego Music Teachers' Association; 9:45 a. m.—Concert by San Diego members, Mrs. Loleta Levette Rowan, contralto, Mrs. Helen Engel Bosworth, violin, Mr. Antonio J. Raimondi, clarinet, Mr. Claude K. Webster, piano, Mrs. Amy Vincent, accompanist; Sonata, F major (Grieg), Mrs. Bosworth and Mr. Webster; Aria, No! giammai da giovin paggio Gli Ugonotti (Meyerbeer), Mrs. Rowan; Troisième Etude de Concert (Constantin von Sternberg), Mr. Web-

ster; Concertino (Weber), Mr. Raimondi; (a) Morgen (Richard Strauss), (b) Phylide (Henri Duparc), (c) Polly Willis (Dr. Arne), (d) Cry of Rachel (Mary Turner Salter), Mrs. Rowan; Concerto (Vieuxtemps), Mrs. Bosworth; (a) Idyll (Sibelius), (b) La Monestare (Webster), Mr. Webster; 11:15 a. m.—Lecture: The Dunning System of Improved Study for Beginners and the Effa Ellis Keyboard Harmony, Mrs. Zay Rector Bevitt of San Diego; 12:15—Intermission; 1:30 p. m.—Organ Recital at First Church of Christ Scientist, Christus—Twelve Tone Pictures for the Organ by Otto Malling, Mr. Albert F. Conant, assisted by Mrs. Margie L. Webster, soprano, Mrs. Laura C. Conant, reader; The Shepherds in the Fields, The Three Wise Men from the East, Bethlehem, Song, Mary, the Mother (Paul Bliss), Mrs. Webster, The Flight Into Egypt, The Temptation, Ephata, The Daughter of Jairus, Christ Jesus Stilleth the Tempest, The Entry Into Jerusalem, Gethsemane, Golgotha, Song, The Return From the Cross (Paul Bliss), Mrs. Webster; Easter Morning; 3:15 p. m.—Song Recital—Mrs. Estelle Heatt Dreyfus of Los Angeles, contralto, Traditional and Modern Folk Songs of Russia; Traditional—Folk Songs—Cossack Lullaby (Arr. by Beachmetieff), Volga Lied (in Russian), Gypsy Songs—The Gypsy (Arr. by Dubuque), The Evening's Glow (in Russian) (Arr. by Zielinski); Modern—Lyric—My Sorrow (Rachmaninoff), O Come to Me (Balakireff), I Heard a Rose Complain (Song of Persia) (Rubinstein), Arabian Song (Borodine); Dramatic—Song of Lei Fairy Queen 'Snegurotchka' (Rimsky-Korsakoff), To the Murmuring Stream (Tschaiakowsky), Circassian Song (Opera of Prisoner of Caucasus) (Cui); Realistic—My Star (Moussorgsky), After the Battle (Moussorgsky), Hopak (A Peasant Dance) (Moussorgsky); 4 p. m.—Concert by Popular Orchestra of San Diego, Mr. Chesley Mills, Director, assisted by Miss Blanche Lyons, soprano; Program—Pomp and Circumstance (Edward Elgar), Unfinished Symphony—Allegro moderato (Franz Schubert), Dance of the Hours from Gioconda (A. Ponchielli), Homeland from the Fledermaus (Johann Strauss), Miss Lyons; Ballet Suite from the "Queen of Sheba" (Carl Goldmark), (a) Dance of the Bayaderes, (b) Bee Dance of the Almas, (c) Veil Dance, (d) Processional March; March, Slave (Tschaiakowsky); 6 p. m.—Intermission; 7:45 p. m.—Vocal Recital—Marion Vecki, baritone, San Francisco, Mrs. Marion Vecki at the piano; (a) Ah, mio cor (Handel), (b) Romance (Rio de Lahore) (Massenet); (a) Selve amiche, ombrose piante (Caldara), (b) Ich liebe Dich (Beethoven), (c) Meine Liebe ist grun (Brahms); (a) Stille Sicherheit (Franz), (b) Zwei braune Augen (Grieg), (c) Egyptian War Song (Henry K. Hadley); (a) Serenade (Don Giovanni (Mozart), (b) Chanson Bachique (Hamlet) (Thomas); 8:30 p. m.—Sonata Recital, Miss Nina Fletcher of Boston, violin, Mrs. Florence Schinkel Gray of San Diego, piano; Sonata, Op. 78, G. Major; (Brahms); Sonata (Cesar Franck).

Wednesday, July 15, 9 a. m.—Program of Russian Music—Fuhrer-Zielinski Trio of Los Angeles, assisted by Miss Mercedes Ciesielska, soprano Romance from Second Trio (Anton Arensky), The Fuhrer-Zielinski Trio; "She was Thine" (in Russian) (Gretchaninoff), "By the Murmuring Stream" (Tschaiakowsky), Miss Mercedes Ciesielska; Twilight, Valse, Romance, Serenade, (Cesar Cui), (From the Petite Suite for Violin and Piano), Miss Bessie F. Fuhrer and Mr. de Zielinski; Mon etoile (Moussorgsky), L'envoutement (Wassilenko), Miss Mercedes Ciesielska; Barcarolle, from Sonata, Op. 18, for Piano and Violoncello (Rubinstein), Miss Lucy Fuhrer and Mr. de Zielinski; Folk Songs—The Red Sarafan (Warlamoff), Cossack Lullaby Bachmetieff, The Home Coming (Dargomyzsky), Miss Mercedes Ciesielska; Trio, Op. 17 (Paul Juon), The Fuhrer-Zielinski Trio; 10:15 a. m.—Lecture on Choral Music, W. H. Lott of Los Angeles; 11 a. m.—Piano Recital—Georg Krüger, San Francisco, Sonata, Op. 53, C major (L. Beethoven), Etude, Op. 10, No. 5, Nocturne, Op. 37, No. 2, Ballade, Op. 47, (Chopin); Etude de Concert, Op. 11, No. 2 (Backer Groendahl), Klavierstück, Op. 32, No. 6 (Bargiel), Melodie d'une vie heureuse Op. 6, No. 4 (Dal Young), La source (Leschetizky), Concert Etude in C major (Rubinstein), Faust Fantasia (Liszt); 12 m.—Intermission; 1:30 p. m.—Sonata Recital—Miss Mary Pasmore, San Francisco, violin, George C. McManus, San Francisco, piano; Sonata in A major (Brahms), Sonata in G major (Mozart), Sonata in E flat major (Richard Strauss); 2:30 p. m.—Piano and Vocal Recital—Vernon Spencer, Los Angeles, piano, Anthony Carlson, Los Angeles, baritone, Second Ballad, B minor (Liszt), Mr. Spencer; Drei Wanderer (Hermann), Ich trage meine Minne (Strauss), Vergebliches (Ständchen) (Brahms),

(Continued on Page 3, Col. 1)



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CONVENTION OF MUSIC TEACHERS' ASSOCIATION.

By ALFRED METZGER.

(Continued from Page 1)

Das Meer hat seine Perlen (Vernon Spencer), Mr. Carlson; Six Poetic Children's Pieces, Op. 21 (Vernon Spencer), Etude, D flat major (Liszt), Etude, Op. 25, No. 12 (Chopin), Mr. Spencer; Novembre (Tremisot), Romance (Debussy), L'Angelus (Polk Song of Lower Brittany), Marine (Lalo), Mr. Carlson; Sonata Heroic (in one movement) (Campbell-Tipton), Mr. Spencer; Where e'er ye walk (Handel), I'll Sail Upon the Dog Star (Purcell), The Banjo Song (Homer), Danny Deever (Darmrosch), Mr. Carlson, Mrs. Gertrude Ross at the piano; 3:45 p. m.—Violin Lecture-Recital—Ralph John Wylie, Los Angeles, Paganini, or the Superman; Concerto, D major (Paganini), Nel con piu non mi sento (for violin alone) (Paganini); (a) The Witches' Dance (Paganini), (b) Moto Perpetuo (Paganini); Five Caprices from 24 Caprices, Op. 1 (for violin alone) (Paganini); Moses, Bravura Fantasia for the G string (Paganini), Ramona Rollins Wylie at the piano; 4:30 p. m.—Auto Ride to Point Lobos for Visiting Delegates; 7 p. m.—Banquet at U. S. Grant Hotel.

Thursday, July 16, 8 a. m.—Business Meeting of Directors and County Vice-Presidents; 8:45 a. m.—Lecture—Principles of Tone Production on Piano, Mrs. Florence Schinkle Gray, San Diego; 9:30 a. m.—Concert by Los Angeles Members, Mrs. Grace Widney Mabree, soprano, Miss Jennie Winston, soprano, Miss Fannie Dillon, pianist, Mr. Theodore Gordoehn, violinist, Five original compositions for violin (Gordoehn), (a) June, (b) September, (c) Russian Lullaby, (d) Russian Love Song, (e) Mazurka Caprice, Mr. Gordoehn; Pourquoi (Fiorelli), Il Neige (Bemberg), Consella Nina (Weckerlin), The Pied Piper (Brewer), Night Gossip (Vernon Spencer), Longing (Vernon Spencer), Song of Joy (Roy Lamont Smith), Miss Jennie Winston; Six Preludes, Op. 8 (Fannie Dillon), Miss Dillon; Aria, Avesto, from Polyeucte (Gounod), Aria, Care Selve, from Atlanta (Handel), Dawn in the Desert (Gertrude Ross), Thou Art So Like a Flower, Summer Night, At the Cradle, (Vernon Spencer), Mrs. Mabree; 10:45 a. m.—General Business of the Association; 12:30 p. m.—Intermission; 2 p. m.—Organ Recital at First Church of Christ Scientist, Ernest Douglas, Los Angeles, Mrs. Emma Porter Makinson, Los Angeles, soprano; (a) Prelude and Allegro quasi fantasy, (b) Theme and Variations, (c) Finale (pasacaglia), from organ suite in E minor (MSS), Ernest Douglas; Four American Indian Songs, "From a Wigwam and Teepee" (Charles Wakefield Cadman), (a) The Place of Breaking Light (b) From the Long Room of the Sea, (c) Ho, You Warriors on the Warpath, (d) The Thunderbirds Come From the Cedars, Mrs. Emma Porter Makinson; Introduction and Passacaglia in D minor (Max Reger), Second movement from Sonata in A minor (Felix Borowski), First movement from Premiere Symphonie (9. Maquaire), Mr. Douglas; A Banjo Song (Sidney Homer), My Soul Shall Sing (Roy Lamont Smith), Die Bekehrte (Max Stange), Mrs. Emma Porter Makinson; An Irish Phantasy (W. Wolfenholme), Mr. Douglas; 3:30 p. m.—Illustrated Lecture: "A Year in the Life of a Piano Student," Miss Elizabeth Simpson, Berkeley; 4:45 p. m.—Symposium and Discussion, Subject: Modern Progress and Development in Piano, led by Vernon Spencer, Los Angeles, Voice, led by Anthony Carlson, Los Angeles, Orchestra, led by Richard Schlewien, San Diego, Organ, led by Henry Bretherick, San Francisco, Theory, Public School Music; 6 p. m.—Intermission; 7:30 p. m.—Concert by San Francisco and Alameda County Members; Miss Elizabeth Simpson, piano, Miss Caroline H. Little soprano, Miss Mary Pasmore, violin, George S. McManus, piano, Marion Vecki, baritone, Georg Krüger, piano; Program—Etude, Op. 25, No. 7, Scherzo, Op. 39, (Chopin), Miss Simpson; (a) Arioso (Delibes), (b) Serenade (Gounod), (c) Zueignung (Strauss), (d) An die Nachtigall (Brahms), (e) Aria from Herodiade (Massenet), Miss Little, John C. Manning at the piano; Sonata in D minor (Brahms), Miss Pasmore and Mr. McManus; Prologue, Pagliacci (Leoncavallo), Mr. Vecki, Mrs. Marion Vecki at the piano; Polonaise, Op. 53 (Chopin), Consolation, Op. 40, No. 2 (Leshetzky), La Campanella (Paganini-Liszt), Mr. Georg Krüger; Farewell Reception.

Miss Josephine Holub, violinist, pupil of T. D. Herzog, who made such an unusually successful appearance at a recent concert given by the Sokol Society, is considering an engagement offered her by one of the local theatres to appear as a violin soloist. Miss Holub draws a large, sympathetic tone, doing full justice to the emotional characteristics of the compositions. She also reveals unusual technical skill in the way of "double-stopping," treble chords, harmonics and pizzicato playing, all of which she masters with ease and assurance.

ULDERICO MACELLI'S ONE ACT OPERA HEARD.

Under the Title of "Malmundis" the Composer Has
 Written a Very Dramatic as Well as Original
 Gem of Modern Operatic Literature.

By ALFRED METZGER

A few weeks ago the Editor of the Pacific Coast Musical Review, responding to an invitation, attended a private hearing of a one-act opera entitled "Malmundis," the music of which was written by Ulderico Marcelli and the book by Fanny Vanzl-Mizzini. True to the demands of modern operatic works the libretto is constructed upon worthy literary lines, tells a continuous story of deep human emotions thoroughly imbued with action and gradually working toward a real dramatic climax which the composer has understood how to emphasize in his music. The action, taking place at the Equator, gives fine opportunities for picturesque stage settings of woods and mountain scenery. "Malmundis" means "Gypsies" in the language of the Equatorial Indians. The story in brief revolves around a gypsy maid and her two lovers, one jilted and the other in favor. As usual, the jilted one seeks to reinstate himself in the graces of his adored, but the favorite appears at the right moment and saves his sweetheart from the power of her assailant. A quarrel ensues which results in the death of the favorite and the survival of the jilted one. The gypsy maiden, deceiving the murderer of her beloved, takes advantage of an unguarded moment and throws herself over a cliff, dragging her jilted lover with her to oblivion. While the story is not new in operatic lyrics, it is told in graphic and effective style. The music lends it considerable color.

Mr. Marcelli has succeeded in writing an original score. He takes advantage of Indian folklore which occurs quite frequently during the course of the opera. The work is richly and ingeniously scored and is written in conformity with the exceedingly tragic character of the story. Mr. Marcelli takes advantage of the surroundings of the place of action and invests his score with the romantic music of the wild forest and its attending atmosphere of weirdness. There are numerous solos and ensemble numbers of superior merit, being especially well written for the voice and containing haunting melodies of singular beauty. Mr. Marcelli gives evidence of being very fond of his orchestra, but unlike the usual modern composer he does not try to offend the ear, but has invented melodies of singular charm which he expands with skill and knowledge of the modern science of rich orchestration. The intermezzo is especially unique inasmuch as it contains the characteristics of tribal melodies of Indian origin and retains the charm and primitiveness of the Barbaric tunes softened by the cloak of modern harmony. This hearing being only in the form of a rough sketch it is practically impossible to review the opera in detail. We can, however, state that any manager who seeks an operatic work containing force, dramatic action and musical beauty will make no mistake in listening to Mr. Marcelli's work carefully and giving it the advantage of an early production. We believe that it will prove a more than ordinary artistic success.

Those who participated in the musical presentation of this work included: Mme. Marcelli, soprano; Georges Mascal, baritone; Joaquin S. Wanrell, bass; Jose Hormaeche, tenor; Nathan Firestone, violin; Louis Newbauer, flute; Prof. S. Martinez, piano; Mr. Demetrio, cello. A number of prominent musical people and critics were present and heartily applauded this splendid work of Mr. Marcelli's.

MISS BRENDLE'S TRIUMPH IN SANTA ROSA.

Exceedingly Talented Young California Singer Delights
 Large Audience of Music Lovers With Her
 Fine Voice and Pronounced Artistry.

(From the Santa Rosa Press Democrat, June 26, 1914)

After hearing Miss Margherita (Gretchen) Brendel sing at her recital debut in San Francisco recently one of the best-known metropolitan critics had this to say:

"The quality of Miss Brendel's voice is exquisite and the tones I heard that Tuesday evening still linger in my ears, where they are welcome to remain as long as they will. I hope I may soon have the pleasure of hearing the young lady again."

Sentiment such as this held sway in the great and enthusiastic audience at the Columbia theatre in this city on Thursday night when Miss Brendel appeared in concert, assisted by David Keith. She sang herself into the hearts of her auditors in her home town of Santa Rosa. Unmistakably proud is the City of Roses in giving to the musical world a singer who is destined to become famous on the concert stage, one whose voice possibilities cannot be estimated now.

Rapturous applause greeted the singer after each of her numbers, and when at the conclusion of the program the audience called her back for another song and were given that sweet old ballad, "Long, Long Ago," it almost seemed like rereversing the best for the last, so effectively was the old song interpreted. Her program throughout was particularly suited to bring out the richness and exquisite tone of voice she possesses. The groups of songs followed each other with refreshing ease of interpretation from the throat of the charming singer. It would be hard to say which song was best, but it is doubtful if a more delightful rendition could have been given the "Three Fishers Went Sailing." In the refrain the magnificent low tones sent a thrill that was inspiring. It was all a delight. Those tones will linger in our ears where they are welcome to remain as long as they will and we all certainly hope to hear Miss Brendel again.

Miss Brendel was showered with bouquets and at the conclusion of the program many friends gathered around her and told her of the pleasure her singing had given them. In turn the parents of the young prima donna,

Mr. and Mrs. John Brendel, were congratulated, and Mr. Campanari, Miss Brendel's instructor, who came here from the metropolis to be present at the recital, just beamed his pleasure. He is very enthusiastic over Miss Brendel's voice. "I see wonderful possibilities ahead. Noted Musicians who have heard her, unite in the opinion that if she were in one of the famous conservatories of the old world that she would at her age be considered a celebrated singer."

PERCY A. R. DOW'S HOURS OF SONG.

Several pupils of Percy A. R. Dow, the well known vocal teacher, gave three Hours of Song during the month of June. The first of these took place at Miller Memorial Hall, Stockton, on Monday afternoon, June 8th, and was given by Miss Blanche Hillegas, soprano, and Miss Christina Keeley and Miss Kathleen Musto, piano, pupils of Miss Ida Hjerleld-Shelley. The program on this occasion was as follows: Ritornel fra poco (Hasse), Caro mio ben (Giordani), Un moto di gioia (Figaro (Mozart); Spinning Song (Litolff), Air de Ballet, Minuet (Coleridge-Taylor), March of the Dwarfs (Grieg), Miss Christina Keeley; Should He Upbraid (Bishop), Little Red Lark (Old Irish), Swallows (Cowen); Nocturne (Gronow), Firefly (Gronow), Miss Kathleen Musto; Mattinata (Tosti), If I but knew (W. G. Smith), Sweet wind that blows (Chadwick); On the Mountains (Grieg), Miss Musto; Sweet o' the Year (Willeby), April's Garden (E. Nevin), Love in Springtime (Arditi).

Another Hour of Song took place at the Ballroom of the Hotel Stockton on Tuesday evening, June 9th, when Mr. Dow presented his pupils, Miss Ruth Eddy Felt, soprano, and Mrs. Pearl Sackett Nunan, contralto, with Miss May Dunne, accompanist, when the following program was rendered: Duo—O Lovely Peace (Judas) (Handel); Contralto—Lascia ch' io pianga (Rinaldo) (Handel), La Zingara (Donizetti); Soprano—On Mighty Pens (Creation) (Haydn), Ah, lo so (Magic Flute) (Mozart), Andenken (Beethoven); Contralto—Ave Maria (Schubert), Sappho Ode (Brahms), Hindoo Chant (Bemberg); Soprano—Casta Diva (Norma) (Bellini); Duos—Passage Birds' Farewell (Mendelssohn); Contralto—Seranata (Tosti), Mandoline (Debussy), Good Morning (Grieg); Soprano—To be sung on the water (Schubert), The Dew Drop (Rubinstein), Das Wandern (Schubert); Contralto—Dance Songs—in the woods (Romanesque), Come for Thy Love (Semaramis) (Gluck) The Danza (Chadwick); Soprano—Spring Songs—Sweet o' the Year (Willeby), To Spring (Gounod), Merry Maiden Spring (MacDowell), Chanson Provencal (Dell' Acqua); Duo—Venetian Boat Song (Blumenthal).

The most recent Hour of Song took place on Monday afternoon, June 15th, at Miller Memorial Hall, Stockton, when Mrs. Clarice Falvey Stark, soprano and Edward Bradbury, baritone, pupils of Mr. Dow, gave the following program: Baritone—Honor and arms (Samson) (Handel), Qui adoneo (Magic Flute) (Mozart), When love is kind (A. L.) (Old English); Soprano—With verdure clad (Creation) (Haydn), Come unto Him (Messiah) (Handel), Nymphs and Shepherds (Purcell); Baritone—Mother o' Mine (Tours), Banjo Song (Homer), Invictus (Huhn); Soprano—Shakespeare Songs—Love and lass (Morley), Fairy lullaby (Mrs. Beach), Hark, hark the lark (Schubert); Baritone—Irish Love Song (Margaret Lang), I love you truly (Jacobs-Bond), Temple Bells (Woodward-Finden); Soprano—Dance Songs—Danza, danza fanciulla (Durante), Come for thy love (Minuet) (Gluck), The Danza (Bolero) (Chadwick); Baritone—Requiem (Homer), If thou wert blind (Johnson), Postillion (Molloy); Soprano—Land of the sky-blue water (Cadman), Magnetic Waltz (Arditi).

The pupils of Miss Esther Hjelte gave a piano recital at Starr King Hall, Oakland, on Friday afternoon, June 12th. They were ably assisted by Miss Alice Davies, violinist. The following extensive and interesting program was efficiently presented: Part I.—La Chevaleresque (Burmüller), Paul Sanson; Bell Rondo (Streabog), Olive Johnson; Marche Triumphale (Concord), Hilma Herruun; Menuet (Paderewski), Wilna Edsen; Elfin Dance (Jensen), Alice Hansen; Idyl (Engelman), Agnes Allen; Berceuse from "Jocelyn" (Godard), Mildred Jorgenson; Valse in E flat (Durand), Ruth Ramberg; La Fontaine (Bohm), Martha Olsson; Spinn, Spinn (Rossi), Norma Bergstrom; Violin Solo—Selected, Miss Alice Davies; Für Elise (Beethoven), Vida McFeron; Part II.—Valse in A flat (Durand), Ellen Franklin; Tintania (Wely), Ethel Trask; Valse, Op. 64, No. 1 (Chopin), Frances Ringholm; Valse Caprice (Neuland), Martha Saunders; A La Bien Aimee (Schütt), Edna Hansen; Gondolieri (Nevin), Beth Saunders; Twittering of the Birds (Billema), Esther Matthews; Violin Solo—Miss Alice Davies; Allegro con brio from Sonata (Hummel), Inez Sutherland; Valse, Op. 64, No. 2 (Chopin), Frances Korber; Invitation to the Dance (Weber), Grace Hjelte.

Arthur Conradi, violinist, and J. G. Jacobson, pianist, rendered an exceedingly delightful program at Mr. Jacobson's studio, 16 Joice Street, recently. The following compositions were thoroughly enjoyed by a very appreciative and discriminating audience: Sonata No. 4 for piano and violin (Mozart), Menuet for piano and violin (Beethoven); Crescendo (Per Lasson), Etude (Chopin), piano solos; Fugue, C major (Porpora), Chaconne (Bach), violin solos; All'a Mazurka (Nemerevski), Perpetuum mobile (Weber), piano solos; Romance sans paroles (H. Tollhurst), Concerto (Wieniawski), piano and violin.

Mrs. Florence Le Roy Chase, soprano, was one of the soloists at the great Prosperity Dinner recently given in the nave of the Ferry Building. Her big, resonant voice was heard by hundreds of enthusiastic listeners who were lavish in their applause and in their recognition of this distinguished artist's unquestionable ability.

MUSIC AT THE SUMMER SESSION OF THE UNIVERSITY OF CALIFORNIA JUNE 22 TO AUGUST 1

Faculty of Nine Authorities Instruct a Large Class of Ambitious Students in Fifteen Important Phases of Serious Musical Education
—Illustrated Lectures Form Important Part of Session

Realizing the importance of the music department of the summer session now in progress at the University of California, the Pacific Coast Musical Review has thoroughly investigated the merits of this phase of our musical educational institutions and is in a position to give its readers a complete resume of the various faculty members as well as the studies taught by them. The summer session at the University of California extends from June 22d to August 1st. It is a striking proof of our persistent contention that it is unnecessary to interrupt one's studies during three or four months of the year simply because it has been a custom of the past to regard the summer months as unprofitable or as inadequate for teaching or studying music. Our campaign in this direction has caused much good, and at the time of this writing only a very few of our musical educators have interrupted their work this summer, and many students are continuing their lessons, realizing that any time wasted is very difficult, if not impossible, to make up afterwards. The extent of the vacation of teachers or pupils is now two or three weeks instead of months, as in the past, and the longest vacation of any teacher that has come to our attention this year is six weeks. Some of the teachers who leave the city during the summer are establishing summer schools or classes in the woods and have made quite a success of this part of their plans. In any event there is lacking this year that absolute cessation of activities which used to characterize the summer months in this State, or at least in this city, and it will be seen that consequently the ensuing season of 1914-15 will be considerably more active and prosperous than the preceding season was.

Considerable is being said of the so-called bad times that seem to have the grip on us all. There is certainly a mistake somewhere. Every one of our advertisers whom we have asked as to the conditions this summer has assured us that he or she is doing much better this year than ever before. There are one or two teachers who complain that every one of their students have ceased taking lessons. But either they have not had the right kind of students who realize that constant lessons are required for a thorough musical education and a comparatively quick attainment of artistic efficiency, or they have not given their students sufficient incentive to regard their summer studies as necessary for their preparation for next season. One teacher assured us, and we have reason to repose the fullest confidence in her statements, that she retained practically all her students this summer by preparing a students' recital for September. The pupils found that in order to be thoroughly prepared at that time they must continue their studies during the summer. In this manner the teacher has benefited the students as well as herself, for unless you continue taking lessons without lengthy interruptions your musical education will have to be prolonged at least a year for every summer you spend in laziness and lassitude. Two or three weeks of vacation is absolutely necessary for everyone who works intermittently, but two or three months' interruption of work is altogether a waste of valuable time. In order to fully appreciate this waste you need only consider what would happen if other professional or commercial bodies would suspend activities during three or four months of the year. We believe that the Pacific Coast Musical Review by constant agitation will soon have been instrumental in abolishing this summer gap and will thereby add to the earning capacity of the teacher and artistic utility of the student. The summer session at the University of California is therefore worthy of the heartiest encouragement, as it sets a brilliant example for industry and perseverance.

The faculty of the music department of the summer session this year consists of the following: Dr. David Stanley Smith, of Harvard University, lecturer; Mrs. Lauretta V. Sweesy, lecturer; Edward G. Stricklen, assistant in music; Glenn Woods, supervisor of music in the Oakland public schools; Irving W. Jones, instructor in music, University of Wisconsin; Catherine E. Strouse, supervisor of Music, Kansas State Normal School, Emporia, Kansas; Carrie V. Truslow, first assistant supervisor of music, Los Angeles public schools; Alice C. Bumbaugh, teacher of music, John C. Fremont High School, Oakland; Olive B. Wilson, assistant in music.

The following studies will be taught during the summer session:

1. **Tone Thinking and Notation, Miss Truslow.**—Recognition of familiar folk songs and national airs leading up to the recognition of melodies from the great masters. The aim is to quicken the appreciation of music, to supply the basis for musical thought and structural work. Daily written work; dictation in both major and minor scales and their arpeggios; note values and rests, given in rhythmic groupings. For this course no technical knowledge of music is prerequisite. 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 8, in Hearst Mining Building.
2. **Sight Singing, Miss Truslow.**—Sight singing, beginning with the elementary facts, gradually leading up to part singing. Open to students who have no previous knowledge of music, as well as to those seeking greater skill in sight singing. 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 9, in Hearst Mining Building.
3. **History of Music, Dr. Smith.**—Semi-civilized music; mediæval music; Greek art; the old modes; sixteenth century music; England, Italy, and the first operas; chords and the beginnings of harmony; Handel; Bach; sonata form; Haydn; Mozart; Gluck and dramatic music; Beethoven, Schubert and the German art song, with examples from Schubert, Franz, Jensen, Henschel, Wolf, Strauss, and others; Mendelssohn, Schuman, Weber,

Berlioz, Liszt, Brahms; Meyerbeer to Wagner; Tchaikovsky; Grieg and national color; Dvorak, Sibelius, Richard Strauss, Schoenberg, the modern French school. Cesar Franck, Bizet, Saint-Saens, Debussy, D'Indy, Ravel and others; united Italy; Verdi, Boito, Mascagni, Leoncavallo, Puccini, Montemuzzi and others; Russian, Hungarian, and Bohemian music; American musical history to date; general review; the development of the suite, sonata, and concerto; Weber, Schubert and the Romantic tendency; the Volkslied and the development of song; a description of the pianoforte, its musical literature and the influence of Thalberg, Liszt, and Chopin; the modern composers; what music endures; our hopeful outlook in America.

The lectures will be supplemented by musical illustrations chosen from the foremost composers of each period of musical history, consisting of songs, piano, and ensemble music, for strings and piano, together with a series of organ recitals. Well-known local artists, whose names will be announced later, will assist at the various lectures. 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 4, at 101 California Hall.

4. **Elementary Harmony, Miss Bumbaugh.**—The course will include a consideration of scales, intervals, triads and their inversion, harmonization in four voices over a given bass, the dominant seventh chord and its inversions, serial and melodic modulation, directly related keys, harmonization of melodies, suspensions, retardations and other embellishments; construction of melodies from a given germ set, dominant ninth chords, abbreviated dominant seventh and dominant ninth chords, altered chords, cadences and extended cadences, secondary chords of the tonic, dominant and subdominant construction of melodies over a given bass, imitation, sequences, pedal point. 2 units.

This course is designed for teachers of music in the public schools, with special attention given to methods of teaching; it may, however, be elected by any student of music. The class will be divided into two sections: (1) for those who have had no previous instruction in harmony; (2) for those who have some knowledge of the subject. Monday, Tuesday, Wednesday, Thursday, Friday, 2 sections; Section 1, 2; Section 2, 3, at Hearst Mining Building.

5a. **A General Study of Modulation, Mr. Stricklen.**—The theory and practice of key relations, illustrated from the works of the masters, ancient and modern; chromatic chords. No special textbook will be used in this course. Prerequisite: A fair knowledge of elementary harmony up to and including the dominant seventh and a few secondary sevenths. 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 2, in Hearst Mining Building.

5b. **Advanced Harmony, Dr. Smith and Mr. Stricklen.**—An introduction to the resources of modern harmony. Elementary forms of musical composition; the phrase or initial idea; its expansion and development into periods; the assembling of these into parts; the part forms; the Rondo form; rhythmic, harmonic, and melodic influences. The function of cadenzas. Textbook, "The Homophonic Forms," by Goetschius; Prerequisite: A fair general knowledge of harmony. Object: The appreciation of music from its constructive side, its "architecture." 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 3, in Hearst Mining Building.

6. **Tone Perception and Advanced Sight Singing, Miss Truslow.**—The development of power to recognize, write and sing groups of tones as given in musical phrases and in chords both in major and minor modes, and in simple modulations. Sight singing from blackboard, octave music and books will follow the above work each day. 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 10, in Hearst Mining Building.

7. **Music Writing, Mrs. Sweesy.**—This is a new addition to the course since last year. The development of power to recognize, sing and write groups of tones dictated in various ways. Beginning with the most simple combinations of rhythm and tone, gradually leading up to the more complex. Practice in the above work will enable students not only to think in musical phrases, but to express in musical symbols their own conceptions. 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 8, in Hearst Mining Building.

8. **Song Material and the Interpretation of Songs, Mrs. Sweesy.**—The study and interpretation of carefully selected songs to be used in all grades. Attention will be given to material for glee clubs and for special occasions, such as Thanksgiving, Christmas, and graduation. 1 unit. Monday, Tuesday, Wednesday, Thursday and Friday at 9. Hearst Mining Building.

9. **Public School Music Methods. (Double Course), Miss Strouse.**—(a) General. Special teachers; supervisors, lesson plans; outlines; selection and teaching of rote songs; child voice; ear training; monotone training; written work; individual and concert work; place and value of singing games; public performances; materials.

(b) Primary. First period: Imitative work or training in rhythm, accent, measure, phrase, melody, ear training, voice training, establishing of tonality, interpretation, song repertoire. Second period: Transition from rote to note—scale songs and studies—establishment of tone relationships; staff. Study songs; clef; measure sign; bar; measure; quarter and half tones; double bar; accent and phrase marks. Third period: Beginning of sight singing; melodies in the nine common keys and the common kinds of measure.

(c) Grammar. Book in hands of children; pitch names; key names; singing of longer songs at sight; common rhythm problems; intermediate tones sharp four and flat seven; two-part songs; further rhythm problems; completion of intermediate tones; three-part song; triads; completion of major keys; the minor

mode; the F-Clef. 4 units. Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 11, Hearst Mining Building.

10. **Play School Music, Miss Wilson.**—The music in the play school is for the purpose of giving children musical experiences and proving the possibilities of using the play instinct to establish specifically rhythm and tonality. Color material will be used in many of the games to assist in the work in observation, spontaneous play and various linguistic activities. In the rhythmic work special attention is to be given the educational, aesthetic and physical benefits to be derived from rhythmic movement, whether it is a rote song being dramatized, a folk dance, or a rhythmic for physical balance.

11. **High School Course, Mr. Woods.**—An outline or course of study and methods of presenting music in the high school; the classification and use of the voices in singing; the balance of voice parts; seating; enunciation; diction; the art of conducting unisons, duets, trios, quartettes, part songs, choruses, and cantatas; the selection of material and interpretation. 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 10, at Hearst Mining Building.

12. **Conducting, Mr. Woods.**—The correct use of the baton; technic of beating part measures; tone color, how secured; seating of chorus or orchestra; how to detect errors; directing general ensemble, vocal and instrumental; use of orchestral instruments; study of orchestral works; making of programs. 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 11, at Hearst Mining Building.

13. **Chorus, Mr. Woods.**—Study and performance of works suitable for high school classes, glee clubs and concerts. One evening during the session will be devoted to a concert given by the chorus, and all men and women, even though not especially members of the classes in music, are cordially invited to attend chorus practice and participate in the concert. 1 unit. Monday, Tuesday, Wednesday, Thursday, Friday, at 1, at 200 Hearst Mining Building.

14. **The Orchestra, Mr. Jones.**—A brief study of the individual instruments; their history, nature, and use, both solo and ensemble. The score; the history and development of orchestral writing and usages from Gluck to the present day. Class illustration by professional musicians. 1 unit. Monday, Wednesday, Friday, at 2, at Hearst Mining Building.

15. **Community and Festival Music, Mr. Jones.**—This is a new addition to the course since last year. Practical study of the problem of stimulating musical activity, and organizing and developing the musical forces in communities; together with consideration of the music of festivals and pageants. Survey of developments in various parts of the world; recent and significant movements in America; agencies, means and their utilization; technical requirements, with drill on important features; practical application in musical ensemble and festival work of the session. Designed for music teachers, public school teachers and principals, social workers and civic leaders. 1 or 2 units. Monday, Tuesday, Wednesday, Thursday, Friday, at 3, in Hearst Mining Building.

Note—The course will be so arranged that those desiring may elect sections either for general community music or for the more specific music of the festival. The latter section is designed to supplement and furnish the necessary musical element of the course in festivals.

16. **Informal Musical Gatherings.**—This is also a new addition to the course since last year. An hour for general social enjoyment of participation in music. Singing of familiar songs and choruses; vocal and instrumental solos a feature of each evening. The entire student body is invited, to participate or to listen. Open to the public. No credit. Monday, 7:15 p. m.

Mrs. Anna Miller Wood Harvey, contralto, Miss A. M. Wellendorff, piano, Miss Milliette, and Hother Wismer, violin, will illustrate the course of lectures on the history of music to be given by David Stanley Smith, B.A., as outlined above. Two concerts will be given under the auspices of the University Summer Session on July 21st and 23d. The programs will include a Trio in C major by Dr. Smith, to be performed at the first concert, and Schumann's Piano Quartet, Op. 47, will be played at the second concert. Solos will be rendered by Mrs. Harvey, Mr. Wismer, Miss Wellendorff and Miss Milliette. Complete programs will be published later.

Mr. and Mrs. Seth Wilson Cushman of Oakland will give a reception in honor of Dr. and Madame Adolf Friede of Berlin at their residence this (Saturday) evening, July 11th. A delightful musical program has been prepared for this occasion.

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ORPHEUM.

One of the most important announcements in the field of vaudeville is the initial appearance in this city at the Orpheum next Sunday matinee of Liane Carrera, the Daughter of Anna Held. Miss Carrera will offer for her debut in this city a musical melange, written especially for her by Irving Berlin, in which she will be assisted by Tyler Brooks and a chorus of six stunning show girls. This pretentious offering of the two-day was staged by Mons. F. Stammers, who brought from Paris the scenic investiture of this miniature comic opera which is of silks and satins; also the costumes worn by Miss Carrera and her chorus. Miss Carrera is only eighteen years of age and very beautiful. She looks just as her mother did when a girl, and every look, gesture and intonation is that of her mother, Anna Held; besides, she seems to have the same difficulty as her mother in "making her eyes behave." M. and Mme. Corradini's Menagery is composed of a group of trained animals consisting of a pair of zebras, a two-ton elephant, a horse and several dogs. Trained zebras are exceedingly rare. The independence of these striped animals taxes the ability of the most expert animal trainer, so that with few exceptions they have been given up by them as impossible. Corradini's zebras have not only been taught obedience but are made to do remarkable maneuvers. His other charges, including the elephant, represent the very apex of animal development.

"A Ragtime Soldier" is the title of a droll skit of music and novelties offered by John and Mae Burke. Miss Burke is a handsome blonde who makes a striking picture in her black and white military uniform with its gold trimmings. The title of the sketch best describes John Burke, whose only purpose is to create laughter. In this he is very successful. Sammy Burns and Alice Fulton, a dainty and finished dancing couple, will present a series of terpsichorean classics. Britt Wood, who, on account of his characterization, has been frequently referred to as "The Boob," is one of the most



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original jesters of the period. Hardly more than a boy, Mr. Wood is justly entitled to his soubriquet, "The Juvenile Jester." Whether in story or song, the point invariably forcibly made, while a magnetic personality immediately endears him to his audience. Next week will be the last of Yvette, the Whirlwind Violinist, Kramer and Morton, and William A. Brady's "Beauty Is Only Skin Deep," which is a playful satire on the weakness of women for endeavoring to improve upon the work of their Creator.

ARRILLAGA MUSICAL COLLEGE ACTIVITY.

The Arrillaga Musical College has an exceedingly successful summer session this year. There are numerous lectures and recitals which are attended by large audiences and the work done on these occasions is specially praiseworthy. On Wednesday evening, June 24th, an organ recital was given which gave the organ students an excellent opportunity to exhibit their skill and prove their industry and adaptability. The following representative program was rendered with exceptional merit: Chorals (J. S. Bach), (a) "Gottes Sohn ist kommen," (b) "Christ, der du bist der helle Tag," Partita II, Miss Ingeborg Lie; Chorals (J. S. Bach), (a) "Herr Christ, der ein'ge Gottes-Sohn," (b) "Lob sie dem allmächtigen Gott," (c) "Christ lag in Todesbanden," Mrs. F. H. Horting; G minor fugue (J. S. Bach), Miss F. Steinhauer; Fantasia et Fuga in C minor (J. S. Bach), Mr. R. White; Chorals (J. S. Bach), (a) "O Gott, du frommer Gott,"—Partita VIII, (b) "Sei gegrüßet, Jesu gütig,"—Var. V (a 2 Clav.), (c) "Sei gegrüßet, Jesu gütig,"—Var. XI (a 5), Miss Emma Baldocchi; Toccata and Fugue in D minor (J. S. Bach), Miss F. Steinhauer; Toccata from V Symphony (Widor), Mr. R. White.

On Saturday afternoon, June 27th, a piano and vocal recital was given by Nellie Butler, pianist, and Miss Leone Frances, soprano. The following varied program was presented with more than ordinary ability and musical intelligence: Piano—Prelude and Fugue, C minor (Bach), Etude, Op. 10, No. 5 (Chopin); Vocal—Rose in the Bud (D. Forster), Isle D'Amour (Leo Edwards), Mighty Lak a Rose (Metcalfe); Piano—Sonata (Pathectic (Beethoven); Vocal—Bowl of Roses (R. Coningsby-Clark), I Love You Truly (C. Jacobs Bond), The Japanese Maiden (L. Gaynor); Piano—Mazurka, Op. 24 (Saint-Saens), Polne, B major (Paderewski).



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ITALIAN TRAGEDY AT CORT THEATRE.

Monday night's performance will usher in the much-discussed engagement of Mimi Aguglia, the celebrated Italian tragedienne, at the Cort Theatre. Interest in this season of Italian drama is being evidenced to considerable degree among American theatregoers, for the fame of the Latin star has traveled, and she is sure to be greeted with a large house on the occasion of her local debut. Aguglia has been pronounced by European writers and the leading critics of New York and Chicago as one of the most remarkable actresses of our time. She is supported by a large company of players, every member of which has been with her since the start of her present world tour, which began in Rome almost a year ago. The versatility of Aguglia is truly amazing. She has played the leading roles in 200 plays, and the parts she will portray at the Cort have been selected with a view to showing the many sides of her art expression.

The opening bill Monday night will be "The Daughter of Jorio," a great tragedy from the pen of Gabriele D'Annunzio. Sardou's "Fedora" is announced for Tuesday, and playgoers will have an opportunity of comparing Aguglia's interpretation with that of Bernhardt. European reviews have compared it, and distinctly to Aguglia's advantage, with those of Bernhardt, Rejane and Duse. Wednesday matinee will see a repetition of "The Daughter of Jorio," and "Odette" will be the offering Wednesday night. "The Schemer's Supper," a tragedy in four acts by Sem Benelli, will hold forth on Thursday night. "Camille," on Friday night, should prove popular. Saturday afternoon's performance will see a repetition of "The Schemer's Supper," and Luigi Capuana's tragedy, "Malia," is to be Saturday night's bill. "Camille" will be repeated at the Sunday matinee, with "The Hidden Torch" as the attraction Sunday night.

The Pacific Coast Musical Review is in receipt of several messages from Paul Steindorff who is now traveling abroad. One of them comes from Milan, Italy, where Mr. and Mrs. Steindorff met Regina Vicarini, the great coloratura soprano, who is now scoring repeated artistic triumphs and gradually getting ready to be recognized as one of the world's foremost color-

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ture sopranos. The other greeting comes from Bad Lauchstedt, Germany, and contains the following interesting information: "Just a line after the second act of the first Fest-Vorstellung of Gluck's Orpheus here amidst the most ideal surroundings. We just want to let you know that there is nothing of musical importance here which we do not try to witness. I hope to give a production of this work next year at the Greek Theatre."

* * *

The Pacific Coast Musical Review is in receipt of the latest traditional song of the Zuni Indians as arranged and harmonized by Charles Troyer. The name of this recent publication is "Hunting Song of the Cliff Dwellers," and represents a song and dance of the Zuni Indians. As usual, all the quaint traditional character of the music is retained, and it is arranged in such an exceedingly clever and skillful manner that it becomes quite romantic in its appealing beauty. The song is dedicated to Miss Zahrah Ethel Preble of Berkeley, who has done much to make these excellent Troyer compositions popular in America. The words are also very poetic and match the music and Mr. Troyer's successful transcription of the same. The song is published by the Theodore Presser Co. and deserves a prominent place in any musical library or in the repertoire of any concert singer.



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SHORT ITEMS OF INTEREST.

Mr. and Mrs. Davenport Broomfield announce the marriage of their daughter, Miss Grace Bromfield, to Samuel Caldwell Haver, Jr., of Los Angeles. The ceremony took place at San Mateo on Tuesday, June 30th. Miss Bromfield, now Mrs. Haver, is one of California's most successful soprano soloists, having appeared frequently during the last season in public as well as private musical functions of importance. One of the greatest triumphs achieved by Miss Bromfield was her concert in Los Angeles. She is a Mackenzie Gordon pupil who has greatly benefited from the advantage she has had as such. Mr. and Mrs. Haver, Jr., will make their home in Los Angeles, where they will be at home to their friends after the first of August.

Warren D. Allen, Dean of the Pacific Conservatory of Music, seems to agree with the Pacific Coast Musical Review in its contention that lassitude during the summer months is not conducive to an active musical life. He has arranged a series of organ recitals during the summer which are enjoying well deserved success. One of these events was given at the First Presbyterian Church, Berkeley, where Mr. Allen is the organist, on Monday evening, July 6th. The soloist was Mrs. Esther Houk Allen, contralto, and the program was as follows: Chorale in A minor (Cesar Franck); Cradle Song (Guilmant); My Heart Ever Faithful (Bach); Intermezzo from the Suite, Op. 43 (Tchaikowsky); Hallelujah Chorus from the Messiah (Handel); Songs—(a) The Procession (Cesar Franck), (b) Lullaby (Brahms); Prayer from The Jewels of the Madonna (Wolf-Ferrari), arranged for organ by Wilhelm Middelschulte; March from Tannhäuser (Wagner). The next concert is announced to take place on Monday evening, July 20th, when N. J. Landsberger, violinist, will assist Mr. Allen. The Rubinstein Sonata in E minor for violin and piano will be a feature of the program.

The semi-annual award of the diamond, gold and silver medals given in conjunction with the 357th students' recital of the Von Stein Academy of Music of Los Angeles took place at the Gamut Club Auditorium on Thursday evening, July 2d. A highly interesting and artistic program was presented and a very large and enthusiastic audience was in attendance.

Ernst Wilhelmy, the exceedingly successful and well known declamatory singer, left on his vacation on Friday, July 3d, and will remain three weeks. During this time he will visit Los Angeles, San Diego and other interesting points in Southern California. He will also pay a visit to Mexico, notwithstanding the unsettled conditions that prevail there at present. On July 2d Mr. Wilhelmy concluded a series of readings at the home of Mrs. Lilienthal in San Rafael and his success was so pronounced that he has been re-engaged for

August to present another series of readings. Mrs. Emil Poli and Ernst Wilhelmy will begin readings in San Mateo soon after the latter's return from his vacation.

Mr. and Mrs. Fred. R. Sherman and Mr. and Mrs. Ferd. Stevenson of Sherman, Clay & Co. spent the Fourth of July at Lake Tahoe.



MISS JOSEPHINE THOMA
A Skillful Young Violin Pupil of G. Jollain Who Will
Appear in a Studio Musicale Next Week

Plans for the Musicians' day festival to be given by the Musicians' Union at Shellmound Park on Thursday, July 16th, are now completed. The day's proceedings will begin with a parade headed by a brass band of 250 uniformed musicians. About 10,000 people are expected

to attend. An elaborate musical program will be rendered by a band of 100 musicians under the leadership of Charles Cassassa, David Rosebrook, John Keogh and Alfred Roncovieri. Continuous entertainments have been arranged by the various committees, and dance music will be rendered by bands of fifty pieces throughout the day. Misses H. A. Welly and Gladys Monroe are entrusted with the arrangements of the reception details of the day.

Giuseppe Jollain, violinist, and Sigismondo Martinez, pianist, will give a musicale at 376 Sutter Street on Sunday afternoon, July 19th. They will be assisted by Miss Helen Purcell, violinist, pupil of G. Jollain, who will play the Mendelssohn concerto; Miss Mabel Louise Sherwood, pianist, who will play a concerto with Signor Martinez at the other piano; Miss Josephine Thoma, violinist, pupil of G. Jollain, who will play a Trio with her teacher and one of the pianists; Miss Amelia Maytorena, violinist, who, together with Mr. Jollain and Mr. Martinez, will play the Bach double concerto, and Mrs. Robert J. Nicholls, lyric soprano, pupil of Mme. M. E. Vincent, who will sing a group of songs.

G. Vargas, of Kohler & Chase, is spending his vacation at Lake Tahoe. He left on Friday, July 2d, for Sacramento and then went to Lake Tahoe by automobile. He will be there for one week.

Mr. and Mrs. Roscoe Warren Lucy are spending the month of July at the Napa Soda Springs Hotel, Napa County. Mr. Lucy is enjoying the rest after his arduous season.

Miss Aileen Murphy and Miss Anita Schmidt of San Francisco, two talented pupils of Roscoe Warren Lucy's, are touring the Yosemite Valley and the Tahoe region in an automobile.

ALCAZAR.

In order to satisfy hundreds of requests, the Alcazar Theater management has decided to revive next week, beginning Monday night, July 13th, on an elaborate scale, David Belasco's "The Rose of the Rancho," which he wrote in collaboration with Richard Walton Tully. In every preceding production of "The Rose of the Rancho" in this city dainty little Bessie Barriscale has portrayed the leading role of Juanita. No production of this beautiful play would be complete without her impersonation of Juanita. As Kearny, the Government land agent, who thwarts the land grabbers and wins the hand of Senorita Juanita, Thurston Hall is sure to acquit himself well. The whole cast of Alcazar favorites will be seen in repetitions of their former success in the performance.



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FERRIS HARTMAN'S CONTINUED SUCCESS.

Assisted by a Very Able Company, the Irresistible Comedy Artist Does not Lose Any of His Popularity and Entertains Enthusiastic Audiences.

Anyone really fond of genuine humor and desirous of spending an evening revelling in droll dialogue and witty sayings will not make a mistake to hear Ferris Hartman and his clever company at Idora Park these days. While it is somewhat out of the province of a musical journal to review in detail the class of productions just now in vogue, there is no harm in calling attention to the fact that they surely serve the purpose for which they were intended, namely, to amuse and entertain. No white slave plays arouse disgust among the spectators nor are there so-called problem plays that hide beneath a cloak of propriety the coarsest kind of impropriety. While the production now in progress at Idora Park, under the able direction of Ferris Hartman, belong to the class known as musical comedies, they are based upon humor enhanced by romantic love stories. The plot, while not exactly of a great intellectual status, nevertheless can be seen with the naked eye and whatever there is of it is thoroughly well interpreted by Mr. Hartman and his associates. Last week the well known comedy Mr. Hoggenheimer was on the boards and this week the program includes Louisiana Lou.

Of course in both productions Mr. Hartman is constantly in the limelight showing his unquestionable genius in the direction of detecting the most effective modes of making his audiences happy. He leaves nothing undone to bring home a humorous point with exquisite accuracy and in addition to bringing out the comedy element of his roles he understands so well how to emphasize the human character of the part that every one of his portrayals represent a fixed human type that you are likely to meet at any time on the street. Myrtle Dingwall is becoming more and more of a favorite. Her unquestionably attractive personality, decidedly graceful style of terpsychorean art and her constantly improving dramatic deportment form only a happy background to her exceptionally well modulated and "silky" soprano voice which she uses with an artistry and finesse rarely heard on the comic opera or musical comedy stage. In addition to her fine vocal ability, Miss Dingwall exhibits other musical accomplishments, among which her violin playing has created a specially big furore. She plays the violin with the skill of the expert, draws an exceedingly fine and mellow tone, reveals a splendid intonation and a particularly well developed technic. With adequate practice and continued study Miss Dingwall can not fail to become a violinist of unusual ability, in fact as fine a violinist as she already is a vocalist, and this is saying a great deal.

Harry Pollard also takes constant advantage of his opportunities to make as much as possible of the second comedy parts of the performances. He is a natural comedian who understands not only how to emphasize the lines already in the part, but how to add to them in a way to infuse zest and originality in any role that may have been entrusted to his care. He is also a very skillful dancer, who quite often introduces

fore the first production. Josie Hart lends life and professional swing to the production. She, too, has become a fine character delineator and therefore is of immense value in the complete rounding out of the cast. Other valuable members of the company are Glen Chamberlain, and Paisley Noon, both of whom add to the vocal ensemble of the performances. Zella Cunningham is exceedingly clever in the minor roles and Mr. Hartman occasionally shows his splendid discrimination by bestowing well suited parts upon especially clever members of the pretty chorus. Mr. Hartman always had a knack of discovering new artists and anyone in his company has an opportunity to prove whether there is some talent hidden in them or not. The orchestra under the efficient direction of John Raynes is doing excellent work, and the management of the Idora Park has every reason to feel satisfied with the summer musical comedy season, which will no doubt attract larger and larger audiences as soon as the genuine California summer holds its entry in this vicinity and gives us a few warm evenings.

A. M.



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the comedy element in this phase of his art. Jeanne Mai is also becoming an exceedingly attractive sourette who sings with good taste and acts with vivacity and effervescence. Alice McComb is also a very valuable member of the company both from a vocal and histrionic point of view. She interprets her roles conscientiously and seems to study her part thoroughly before

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For some reason or other, many members of the musical profession on the Pacific Coast lose courage and energy the moment the summer holds its triumphant entry on these shores. Many pupils stop their lessons for three months. Many teachers take from two to three months vacation. Indeed it would seem that it was not worth while to work at all during June, July and August. In this way THREE MONTHS OF THE YEAR ARE ABSOLUTELY WASTED.

The Pacific Coast Musical Review is anxious to know why such a condition of affairs should exist on this Coast, where the summer months are not at all unpleasant. Since this paper has called attention to this fact a good many of our teachers and conservatories have established summer courses at special rates. Some of these will be found advertised in this issue.

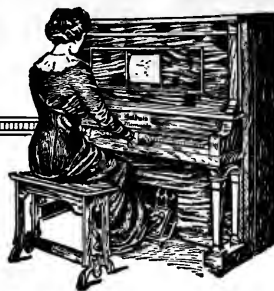
The teacher who discontinues his advertisement during the summer months is just as unwise as he who stops work. It is during the summer that one should prepare for the following season. Only constant advertising can prove of any benefit. It is much better to insert a small card permanently, than to have a large advertisement only occasionally.

What is true of the profession is also true of the artists who visit us during a concert season. In the East the musical journals are already announcing the artists for next season. On the Coast the musical public is kept in ignorance. At this writing no one knows who is coming, although the managers may have made a casual announcement. A complete list of the artists who appear next season, should be published every week during the summer. The lack of concert attendance is partially due to the lack of information distributed during the summer months.

The Pacific Coast Musical Review reaches the nucleus of our musical people, both students and concert goers. A daily paper may have a bigger general circulation, but IT DOES NOT REACH MORE MUSICAL PEOPLE THAN THIS PAPER DOES, the contentions of advertising solicitors notwithstanding. Our rates are reasonable. Advertisers are entitled to the usual courtesies in the reading columns. Why not TAKE ADVANTAGE OF THE SUMMER MONTHS AND PREPARE FOR NEXT SEASON.

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VOL. XXVI. No. 16.

SAN FRANCISCO, SATURDAY, JULY 18, 1914.

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Among those of Mme. Marks' pupils who have achieved the greatest artistic success may be mentioned Mrs. Mabel Brookover, contralto, who delights with her warm, rich voice and the charming manner in which she sings the biggest operatic arias as well as the daintiest poetic songs. Mrs. Ceil Trainor-Coleman, mezzo soprano, whose exquisitely pliant voice, combined with a decidedly intellectual as well as emotional mode of interpretation, make her a most admired vocalist. Mrs. Leota Rhoads-Ware, lyric soprano, the possessor of a decidedly beautiful voice of fine range and timbre who interprets vocal gems with a fine sense of artistic sentiment. Miss Laura Janis, mezzo soprano, who is now singing at the Multnomah Hotel in Portland with brilliant success and whose voice is mellow and ringing and is used with splendid artistic discrimination, as to shading and phrasing. Miss Etta Jacobs, dramatic so-

July 19th. The program to be presented on this occasion will be as follows: Piano Solo—Fantasie on Weber's Chorals (Liszt), Signor S. Martinez; Sonata in E major—for violin and piano, Signor Giuseppe Jollain and Signor S. Martinez; Vocal Soli—Expectancy (La Forge), Lullaby (Brahms), Mrs. Robert J. Nicholls, Miss May Ingerson at the piano; Violin Concerto, E minor (Mendelssohn), Miss Helen Purcell, Miss Mabelle L. Sher-



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Much interest is being manifested in the concert to be given by G. Jollain, violinist, and S. Martinez, pianist, at 376 Sutter Street, tomorrow (Sunday) afternoon,



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wood at the piano; Vocal Solo—Elegie (Massenet), Mons. Arsene Tournier, violin obligato, Signor Giuseppe Jollain, Signor Martinez at the piano; Concerto for two violins—Senorita Amelia Maytorena, Signor Giuseppe Jollain; Vocal Soli—My mother bids me bind my hair (Haydn), The birth of the moon (Franco-Leoni), Mrs. Robert J. Nichols; Serenade (Godard), for two violins



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DR. H. J. STEWART ON STANDARDIZATION.

Interesting Letter in Which Leading Pedagogue Expresses His Reasons for Desiring Legislation in the Matter of Professional Efficiency.

San Francisco, July 13, 1914.

Dear Mr. Metzger:

The thanks of the musical profession should be tendered to you for your excellent article upon the question of "standardization" amongst music teachers. This is certainly the most important issue before the musical profession at the present time. Some good may be effected by testing the qualifications of those who seek admission to the Music Teachers' Associations which now exist in every State, but, after all, this would not keep out the quacks. Nothing but legislation can be effectual, for the quack or incompetent teacher can—if he pleases—simply ignore the Music Teachers' Association and all its regulations. Let us then unite in a campaign for legislative action, just as musicians in other States are now doing. There is special reason for such action in this State, because it was in California that a bill of this kind was first drafted and introduced into the legislature. This bill, as I have reason to know, has been used as a model for others now pending in several States, and sooner or later even those who may be opposed to the principle of legislative control will surely come to the conclusion that it is "the only way."

Very truly yours,

H. J. STEWART.

Editorial Note.—The patience and endurance manifested by Dr. H. J. Stewart and his colleagues, who honestly consider legislation the only remedy against musical quacks and charlatans, is worthy of genuine admiration, and this paper does not hesitate to express its appreciation of the honesty of their purpose, for it is hardly likely that men and women who fight so consistently in the interests of one purpose can be actuated by any but the highest motives. The editor of the Pacific Coast Musical Review hesitates to reopen an argumentative campaign which has caused him so much regret in its somewhat bitter character, nor is it our intention to return to our former mode of procedure. The Pacific Coast Musical Review is not edited with any intention of pursuing a fixed course irrespective of its merit. We can be convinced in case we were mistaken, and it is even possible to influence us to change our attitude if we can be thoroughly impressed with the absolute correctness of a certain principle, and if it can be shown to our satisfaction that the proposed evolutionary policies are really in the best interests of the profession. During the former discussion, several years ago, we laid stress upon the fact that the proposed legislation was not specific enough nor clear enough to convince us that its enactment would really accomplish the desired end. If we understood the matter correctly, the purpose of this new legislation is to eliminate the charlatan or quack from the musical profession. The original legislation enacted in the interests of the medical profession did not eliminate the quack, as was evidenced only a short time ago when new legislation had to be enacted to meet this contingency. The same was true of the musical bill introduced in the California Legislature and at that time assailed by us. We could not see how it was possible to accomplish the elimination of quacks by means of examinations, for the ability to answer questions does not necessarily imply actual efficiency in the matter of musical pedagogy. If the legislature is to demand a certain education by means of which a diploma may be earned, then this paper is willing to back the proposition.

To be more explicit, we want to say that music schools or private instructors who, by their activity and unquestionable authority in the matter of achieving RESULTS with students, have been passed upon by a competent body of musical authorities might be entitled to issue diplomas by the State. Or a State music school or Conservatory might be established that would educate competent teachers and make their diplomas conditional upon their graduation from such school. In other words, we want to see the child educated properly from the beginning and trained until a diploma can be issued by reason of adequate education. We do not consider the mere asking of a set of questions and the answering of these questions as sufficient proof of the efficiency of a musical instructor. If there is to be a concerted effort made to improve the standard of the musical profession, let us make the right beginning, and do not let us begin with something that does not correct the evil.

It is the contention of Dr. Stewart and his colleagues that the proposed legislation is not intended to ascer-

tain the qualifications of a particular teacher, that is to say, it is not the intention of an examination board to issue diplomas to a singing teacher, because he can be recommended as an efficient singing teacher, or a piano teacher or a violin teacher, etc., but it is only the intention to ascertain whether he knows SOMETHING about music, and thus eliminate those who do not know anything about music. For instance, a singing teacher is expected to answer questions as to harmony, theory and other kindred branches of musical art. While there is some merit in this proposition, it really does not touch the worst evil among teachers, namely, that many of them are fairly good musicians but exceedingly bad TEACHERS. It is our thorough conviction that the lack of musical knowledge among members of the profession is not by far as injurious to the public as the lack of PEDAGOGICAL ability. That is to say, the lack of the ability to IMPART knowledge, SO THAT THE STUDENT CAN COMPREHEND HIS TEACHER AND KNOW WHAT HE IS TALKING ABOUT.

And this lack of ability to impart knowledge will continue as long as the teacher does not comprehend the necessity of knowledge of human character in the matter of imparting facts. For instance, one of the worst mistakes made nowadays is the custom of imparting musical information according to fixed METHODS. As long as human nature remains what it is today it is a physical impossibility to instruct ALL persons according to ONE method. It is our fixed opinion that no two persons can be taught alike with any possible chance of successful results. One person may grasp your ideas if taught one way, and another person will require a totally different mode of education. If you can form legislation that is likely to correct this evil, that is to say, that is likely to eliminate fads, fancies, imaginary short cuts to success, and is thereby accomplishing the rare feat of making it clear to the public what a truly competent music teacher looks like, so that the public



G. JOLLAIN

The Efficient Violinist Who Will Appear in a Recital Tomorrow Afternoon

can tell the difference between competency and incompetency, then we believe such legislation to be of real benefit to the public at large.

But if you encourage legislation that merely demands of anyone to reply to a set of questions, and thus only demonstrates the fact that he has gathered somehow or other a little musical information without proving that he is actually competent to shoulder the responsibility of educating young boys and girls, you are putting obstacles in the way of the final solution of the problem, for you put the legal stamp of the government upon teachers who may not be qualified to teach at all, although they may have acquired sufficient knowledge to answer a few questions put to them. It seems to us that one of the most important requirements of anyone entitled to a diploma as a teacher, should be a course of practical experience under the supervision of a school or private individual PRIOR to an entry into the professional life of a community. In other words, we should like to see music teachers educated somewhat on the same principle as public school teachers or university professors are educated in order to grasp the ideal manner in which to impart information to the young students. Any proposition that embodies this great principle will receive hearty co-operation from the editor of this paper.

ALFRED METZGER.

RECITAL AT ARRILLAGA MUSICAL COLLEGE.

Raymond White Presents Delightful Program of Classic Compositions in a Piano Recital of More Than Usual Artistic Merit.

Raymond White, pianist, gave a recital at the Arrillaga Musical College, 2315 Jackson Street, on Thursday evening, July 9th. Every seat in the spacious room was occupied and the audience showed by repeated outbursts of enthusiasm that the young artist seemed to have ap-

pealed to it greatly. The program so ably interpreted by Mr. White was as follows: Waldstein Sonata, Opus 53 (Beethoven); Des Abends, Novellette (Schumann), Valse, E flat major (Chopin), Etudes, Opus 25, No. 6, G sharp minor, No. 9, G flat, major, No. 11, A major (Chopin); The Little Shepherd, Golliwogg's Cake Walk (Debussy), Hexentanz (MacDowell), Liebestraum (Liszt), Faust Waltz (Gounod-Liszt).

Mr. White played every one of these compositions with equal skill and natural artistic instinct, and it would be difficult, if not impossible, to prefer one group of works over that of another group. This goes to show that Mr. White has been educated upon broad and correct musical principles. His technic is exceedingly fluent and brilliant, his touch is sufficiently vigorous to accentuate dramatic phases and sufficiently limpid and caressing to emphasize the poetic side of a work. In the main he has also gained an excellent insight into the intellectual part of the works he interprets and he reads them with deliberation and proper adherence to shading and rhythmic values. There is no question in our mind but that Mr. White is an unusually talented pianist who has been adequately trained and who is on the right road to artistic success.

We also note that Mr. White is developing a certain individuality of expression. This is a very praiseworthy part of his work, but it is also a very delicate and exceedingly sensitive side of one's musical education. We would like to call to Mr. White's attention the fact that there is a difference between various phases of individualistic expression. One's own ideas regarding proper interpretation may either be based upon sound and sane foundation, when they are perfectly proper and indeed commendable, or they may be based upon sentimental or overdrawn conceptions of artistic principles. Most of Mr. White's ideas are excellent, but there are a few that need revision. Among these is a too frequent "shutting off" of chords with unnecessary abruptness, a too sudden and too oft-repeated change from fortissimo to pianissimo, and finally a leaning toward dragging of the tempi. No doubt Mr. White really wants to accomplish something by thus revealing his individualistic traits. He may even believe that his ideas are within the confines of artistic judgment. However, we believe it our duty to suggest to Mr. White a little modification of his ideas in this respect and so employ less pauses, a more consistent and gradual change from fortissimo to pianissimo, in a decrescendo or crescendo fashion, as the case may be, and a religious adherence to fixed tempi. It is true an artist may take liberties with prescribed tempi, but they should be neither so fast that it is impossible to play every note concisely, nor should the tempo ever be so slow that it becomes sleepy or dragging.

We have said all this with the intention of showing Mr. White a way to even greater artistic recognition than he enjoys at present. We surely have not said all this to injure him or to find fault with him. As a matter of fact, we take such an interest in Mr. White's playing that we have suspended our usual way of procedure in the matter of pupils' recitals and have made suggestions. Most pupils do not like us to give them such advice publicly, but we believe Mr. White to be sufficient of a musician to like this suggestion, and we do not doubt that he will eventually benefit by the advice of his friends. He certainly is in excellent hands and his musical education has been such that nothing can be said against it. Both Mr. White and his teacher are entitled to congratulations upon the excellent results obtained on this auspicious occasion.

A. M.

POPULAR CONTRALTO IN DETROIT.

For the third consecutive time, Christine Miller appeared in recital in Detroit on March fourth, and was accorded a warm welcome from the large and representative audience present. Brief excerpts from the press follow:

"Lenton Musicale pleases audience. Talented contralto heard in delightful program. Miss Christine Miller, one of the most pleasing contraltos on the recital platform, opened the current season of Lenton morning musicales in the green room of the Hotel Pontchartrain yesterday at 11 o'clock. Miss Miller made her third appearance in Detroit yesterday and the cordiality of her reception showed how sincerely her work is appreciated here. Gifted with a naturally beautiful voice, the young artist has training and musicianly interpretative powers in marked degree. Moreover, she has a most delightful personality and her recitals are distinguished by a very interesting simplicity in manner and rendition. Miss Miller is gifted with the power of admirable program making. Her numbers are varied and each is chosen because of some special appeal. Explanatory remarks giving the real meaning of the compositions offered by Miss Miller before singing, added much to their enjoyment."—Detroit News, March 5, 1914.

"The program was furnished by Miss Christine Miller, who possesses a remarkably rich contralto voice. The rare sympathy with which Miss Miller rendered her numbers, combined with her charming personality, completely carried away her audience."—Free Press, December 5, 1913.

"The delightful atmosphere that pervaded the Morning Musicales at the Pontchartrain, was re-established on Wednesday morning, at 11 o'clock, when that popular favorite, Christine Miller, gave her second recital in the series. She was in fine voice and her interpretations, as always, were of the kind to charm the cultivated audience that listened to her program. Miss Miller's success in the musical world has been little less than remarkable, and it has been one that was thoroughly deserved."—Saturday Night, March 7, 1914.

William Laraja, violinist, and head of the European Conservatory of Music, has returned from a three weeks' vacation in Sonoma County. He has resumed his classes in the Conservatory and is now preparing for several public appearances during the coming season.

ARTISTIC PERFORMANCE OF THE MESSIAH GIVEN IN OAKLAND

Alexander Stewart, Director, Assisted by Efficient Soloists and Chorus of Six Hundred Mixed Voices, Enthuse Large and Enthusiastic Audiences With Impressive and Inspiring Presentation of Handel's Great Composition

By DAVID H. WALKER

The two performances of "The Messiah," at the Piedmont Pavilion, in Oakland, last week, under the direction of Alexander Stewart, were conspicuously good. I did not hear the first of the two, but judge from the second, last Friday night, and from reports received, that the first was effective. The chorus was very large and remarkably strong. The orchestra was of good size and had been drilled into good shape for ensemble work of the sort required by the score of "The Messiah," barring the "Pastoral Symphony" interlusive music, by which the first part of the Oratorio awes divided; and the introduction did not go as well as it might. The soloists were singers of ability. Mr. Stewart was very successful in keeping the orchestra and his vocal forces together; and the ravishing beauty of the last part of the first half of the work was brought out clearly and with particular regard to importance in relation to the entire Oratorio. The following were the soloists: Mrs. Zilpha Ruggles Jenkins, soprano; Mrs. Ruth Waterman Anderson, contralto; Carl Edwin Anderson, tenor; Lowell Moore Redfield, baritone; Mrs. Mabel Hill Redfield, piano; William W. Carruth, organ.

The first noticeable feature, at the beginning of the performance, was the complete filling of the stage by the chorus, which was advertised as numbering seven hundred, but looked to be even larger than that, crowding close up to the orchestra, and the small space reserved for the director and soloists at the front of the stage, and also completely filling all the tiers of raised seats that took up the entire width of the stage, with wing seats to provide supplementary space. The Christian Endeavor Convention of the State, which was held at the Pavilion, the twenty-seventh annual, made it possible not only to collect on one stage, so many singers, but also had the advantage of bringing together representatives of all portions of California, from "Siskiyou to San Diego, and from the Sierra to the Sea"—the old phrase that described a gathering in which all California was in evidence. Then, again, these were principally choir singers, accustomed to ensemble work, in greater or less degree; and, besides, they had become familiar, at their many church gatherings, especially with the choruses of The Messiah; and then again they were singing to their sympathetic friends from all the counties, and they were the picked representatives of vocal ability available from their respective sections.

These were all favoring conditions; and the advantages will be appreciated by the directors who have had experience in trying to get exact control of large volunteer bodies of singers; but these advantages would have been of much less avail if the singers had been less efficiently trained by Mr. Stewart. His work is deserving of very great praise—at the preliminary rehearsals and on the occasions of the two public performances. Indeed, the general effect was so pleasing and so eminently satisfactory, and the accord between the singers was so satisfactory, that Mr. Stewart fully deserved the thanks that were publicly extended to him, in behalf of a very large audience, Friday night, by Mr. Hugh Craig, Mayor of Piedmont. And it is well to say here, perhaps, calling to mind something which is often overlooked, that the singers personally should be grateful for the training that they received, for this will be of value. In striving to make Oratorios resemble operas in dramatic qualities, the Oratorio composers employed the recitative—which is scarcely more than declamation; and this declamation is really less forcible and convincing to modern ears than if the words were spoken in ordinary tones. This is true in a general way, without regard to the voice singing a recitative. Some time elapsed before the composers practically abandoned recitative; but that method of attempting to portray dramatic action is now practically obsolete; although it may be interesting to some unacquainted with the fact, to know that Beethoven, in sonata writing, penned some piano passages that were to be played in recitative style.

The men soloists at The Messiah performances did not have very great success in recitative. Only voices of very large volume and used with very great understanding of dramatic requirements could even approach a real dramatic mood. This was the least satisfactory of the several phases of the performance of Friday night; but that was to be expected, very naturally. There was no more reason to expect the audience to be enthusiastic over declamation, than there would have been to expect the same auditors, under differing conditions, to throw up their hats in honor of the old-fashioned audible, explanatory "asides" of melodrama—which have also had their day and have become obsolete. Mr. Anderson, the tenor, has not an oratorio voice in quantity, but he used it effectively, and he was liberally applauded. No great aria fell to him; but he was distinctly an addition to the performance and his work deserves to be spoken of approvingly. Mr. Redfield sang with dignity, with due appreciation of the demands made upon him, and in strong voice. He was also very strongly applauded, and his work had much merit. The florid passages which Handel gave to the male voices are somewhat "caviare" to the hearers of this day, but they expressed the prevailing opinion of composers of oratorios about cadenzas, which, by the way, were very commonly made to suit the voices of particular singers, and it used to be supposed that such singers made suggestions to fit their own peculiar abilities and abilities.

The solos given to the contralto and soprano voices

in the first part of The Messiah (second half) afforded them their best opportunities. Both Mrs. Anderson and Mrs. Jenkins did justice to the occasion. Mrs. Anderson's solo, "Then Shall the Eyes of the Blind be Opened," was given with fine expressiveness, with much freedom in tempo, in splendid accord with the sentiment, and in excellent voice. Mrs. Anderson has a peculiarly velvety quality of tone, and this was strongly and delightfully evident. Mrs. Jenkins sang "Come Unto Him, All Ye that Labor" delightfully. Her voice was entirely adequate, reliable, and was used with good discretion. The audience gave her close attention from beginning to the end, and she was equally successful with this and another aria, "I Know that My Redeemer Liveth," which was one of the evening's features. The chorus cannot be dismissed with merely perfunctory comment. To the chorus singers in The Messiah falls a large—almost a leading—share of responsibility, for success or failure, because they have so much to do. It was worth the time and exertion to cross the bay twice, to hear the chorus sing "Glory to God in the Highest," "Behold the Lamb of God," "Lift Up Your Heads," or the "Hallelujah" chorus. These were done not only with precision and with sympathy, but an all-pervading enthusiasm, which in places was very refreshing. Congratulations are due to Mr. Stewart and to all his fellow workers in The Messiah performances.

AMERICAN OPERA ASSOCIATION OF LOS ANGELES

Music has become a business asset of Los Angeles, for, in connection with the securing of the Convention of the National Federation of Musical Clubs which will be held in that city in the summer of 1915, they will bring permanent grand opera to the city of the Southwest. Already the announcement of Los Angeles as the meeting place of this great convention has been advertised throughout the civilized world, and the fact



AMERICAN OPERA ASSOCIATION
EXECUTIVE COMMITTEE

Bottom Row, Left to Right—Mrs. Jason Walker, Mrs. W. H. Jamison, L. E. Behymer. Top Row, Left to Right—Charles Edson, Gertrude Parsons, Fred W. Blanchard

that a \$10,000 prize has been raised and offered for a three-act opera, not to exceed three and one-fourth hours, including intermissions, in performance, with the libretto in English and the text either original or translated, worthy of the sponsorship of the National Federation of Musical Clubs, has brought over forty compositions to the committee and from the best composers of note in this country which assures the success of the enterprise.

With the formation of the American Opera Association of Los Angeles and the raising of \$40,000 for the production of the prize opera, again does music enter into commercialism in the City of the Angels. On April 25, 1913, in Chicago, at a meeting of the National Federation, this plum was shaken into the Los Angeles musical lap. F. W. Blanchard, Mrs. W. H. Jamison, L. E. Behymer, Mrs. Gertrude Parsons, Charles Farwell Edson and J. P. Dupuy did the shaking. It is true Mrs. Jason Walker, of the National Federation, did a part of the planning and assisted in a decision to risk not only their next Biennial meeting in the hands of the Los Angeles Committee but look to them to produce all the funds for the fulfillment of the contract. No manuscripts will be received before July 1, 1914, and none after August 1, 1914. The Committee of award has already been selected and numbers among the names some of the best authorities on music in this country. As the time is limited for submitting operas in this competition, the scenes and characters of the libretti were not limited, but where everything else is of equal value, the preference will be given to one of American characters.

The opera is to be the culminating event of the great music festival week in Los Angeles, and Mrs. Jason Walker, in charge of programs, has just finished consulting with the Executive Board which includes F. W. Blanchard, President; Mrs. W. H. Jamison, Secretary; L. E. Behymer, Vice President; Mrs. Gertrude Parsons, Charles Farwell Edson and J. P. Dupuy.

The offerings of the week in the way of grand opera concerts and other musical performances of importance are to be arranged to open June 24th, a reception night, music furnished by the leading vocalists and instrumentalists of Los Angeles. Friday, June 25th, the entire day devoted to musical programs by the pupils of the public schools, orchestral and choral. Saturday, June 26th, orchestra concerts by the Symphony and similar organizations. Sunday, June 27th, every church of prominence in the city has arranged for sacred concerts in the afternoon and evening, many organ recitals having been arranged. Monday, June 28th, the Choral clubs and organizations of Southern California and the U. S. in competitive rivalry. Tuesday, June 29th, orchestral concerts both day and night, and the presentation of orchestral compositions in competition for cash prizes. Wednesday, June 30th, artist concerts, day and night. Many prizes are to be given for these various events.

Thursday evening, July 1st, the first performance of the American Prize Opera; July 2d, second performance; afternoon, July 3rd, matinee. These first three performances are to be devoted exclusively to the visiting delegates and members of the National Federation of Music Clubs. The evening of July 3rd a pageant of California music from the aborigines, followed by the early Spanish and Mission music of the padres, the later Spanish music, the coming of the Gringo down to the present time, accompanied by a parade of the visiting musical enthusiasts. The Prize Opera will continue for one week longer, being given over to the public.

This in brief is the work that the Committee has in hand, and those who are acquainted with the personnel of the local board feel confident that not only will a world-wide interest be manifested in the production of this American opera and the work of the Biennial Federation be carried out successfully, but that a new musical section will arise on the Pacific Coast that will eventually become a force in itself and bring forward Western music that has long lain dormant and which will eventually take its place in the literature of compositions and musical endeavor of America.

WALTER ANTHONY WRITING FOR CHRONICLE.

We noted in the Chronicle last week that Walter Anthony had reported some musical events, and took it naturally for granted that he has been added to the Chronicle staff. At the time Mr. Anthony ceased to write dramatic and musical criticisms for the Call we expressed our regret that such an excellent writer should be lost to the public, and we welcomed therefore the news that he will again have an opportunity to display his natural talent for writing as well as critical analysis in the columns of one of our great dailies. The editor of the Pacific Coast Musical Review is anxious to see the very best writers on musical and dramatic subjects employed on the staff of our big dailies, for unless the criticisms in the daily papers are dignified and worthy of serious attention, music in general will never reach that standard of sincerity which a big community like San Francisco should cultivate. We are not as yet in a position to definitely state the nature of Mr. Anthony's connection with the Chronicle, but we understand that it will be permanent, and we will be in a position to refer to this matter again in a few weeks from now.

TRIXIE FRIGANZA AT THE ORPHEUM.

The Orpheum headline attraction for next week will be the famous Trixie Friganza, one of the most attractive, successful and popular comedienne of the day. Miss Friganza will present a new set of songs and some very funny travesties, among which is a burlesque of the new society dances. Her good looks, her real gift of comedy, her pleasing voice and her perfect taste in dress combine to make her a favorite wherever she appears; and, in addition to these, there is that glowing personality which enhances her other assets. Clark and Verdi, the Italian comedians, will portray a couple of their compatriots, one of whom has been in this country two years, while the other has only just arrived from his native land. The former, with his amusing and vast knowledge of America and its customs, takes every opportunity of showing off. The arrogance of the one compared with the docility of the other and the vast quantity of ignorance displayed by both is immensely diverting. Five Melody Maids and A Man will present a melange of mirth and melody. They play upon five pianos and sing delightfully. The girls display a charming vivacity and the man is a real comedian. Ray Conlin, who styles himself "The Acme of Sub-Vocal Comedy," is a gifted ventriloquist who puts a clever line of comedy, chatter and song into his puppet partner. Drawing languidly on a cigarette all the while, Mr. Conlin throws his voice into a comical wooden dummy resting on his knee. Next week will be the last of Mr. and Mme. Corradini's Menagerie; John and May Burke; Burns and Fulton, and Liane Carrera, Anna Held's Daughter.

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Evening Prices—10c, 25c, 50c, 75c. Box Seats \$1.00
Matinee Prices—(Except Sundays and Holidays,) 10c, 25c and 50c.

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INTERNATIONAL EXPOSITION EISTEDDFOD, 1915.

First Official Information Issued Concerning the Great International Music Festival to be Held July 27, 28, 29 and 30, 1915.

The Pacific Coast Musical Review, after due inquiry, has received the following information from J. J. Morris, Director of Music of the International Exposition Eisteddfod to be held in this city on July 27, 28, 29 and 30 of next year. There will be two sessions each day. The management is expecting to give two monster concerts by the combined choirs that will be organized from singers from all parts of the country. The General Committee is looking forward to a most interesting contest with possibly 12 or 14 choirs for the chief choir number for the male and female voice competitions. The directors of the festival have assurance of choirs coming from the following cities: Scranton, Johnstown, Pittsburgh, Philadelphia, Chicago (possibly two), Denver, Butte (Montana), Victoria and Vancouver (B. C.), Toronto and Sagatoon (Canada), Seattle, Portland, Spokane, Los Angeles, Sacramento, San Diego and Oakland, and there is an excellent chance of a choir coming from Wales. For the \$3000 band contest, from a number of twelve bands have enlisted, and the children's competition, for which is offered a \$500 prize, promises to be one of the most interesting features of the festival. The contest will be held in the Auditorium which is now in course of construction.

\$25,000 will be distributed in prizes, as follows: \$10,000 to be awarded as the first prize in the Chief Choral competition; \$3,000 to be awarded as the first prize in the male choral competition. Other prizes for musical competitions will be as follows:

1. Chief Choral Competition for Mixed Choirs, not less than 125 nor more than 150 voices—1st Prize, \$10,000; 2d Prize, \$2,000; 3d Prize, \$500. (a) Recit., "Haste to the Mountains," Chorus, "Hear Us, O Lord 'Judas Accabaeus' (Händel), (b) Choruses 4 and 5 from "Phoenician Expirans" (G. W. Chadwick), (c) "Indian Serenade," unaccompanied (Dr. D. C. Williams).

2. Choral Competition for Mixed Choirs, numbering not less than 50 nor more than 60 voices—1st Prize, \$1,000; 2d Prize, \$250. (a) "Harold Harfargar" (Horatio



THE OMNIPRESENT "DEE"

The Above Scene was Taken by an Unsuspecting Visitor at the Recent Mountain Play on Mt. Tamulpa. L. E. Behymer Appears in the Foreground, Neither the Impresario nor Photographer Knowing of Each Other's Presence

Parker), (b) "Bedouin Song" (Harry Rowe Shelley), (c) "Autumn Woodland," unaccompanied (D. Emlyn Evans).

3. Male Choral Competition, for Choirs numbering not less than 50 nor more than 60 voices—1st Prize, \$5,000; 2d Prize, \$750. (a) "Farewell of Hiawatha" (Arthur Foote), (b) "Dronthem" (King Olaf's Christmas), (c) "The Assyrians Came Down" (Myrl Jenkins).

4. Ladies' Choral Competition, for Choirs numbering not less than 50 nor more than 60 voices—1st Prize, \$1,000; 2d Prize, \$500. (a) "Autumn Violets" (Homer N. Artlett), (b) "Dance of the Fays" Frederick Stevenson), (c) "Indian Lullaby," unaccompanied (A. S. Vogt).

5. Children's Choral Competition, for Choirs numbering not less than 40 nor more than 50 voices (for children under 16 years of age)—1st Prize, \$250; 2d Prize, \$50; 3d Prize, \$100. (a) "The Mill" (arr. by H. Clough Lighter) (Adolph Jensen), (b) "The Little Dutch Lullaby," unaccompanied (Patty Stair).

6. Double Male Quartette—Prize, \$100. (a) "The Song" (Arthur Foote), (b) "Leonora," unaccompanied (T. J. Davies).

7. Ladies' Double Quartette—Prize, \$100. (a) "The Lord Is My Shepherd" (F. Schubert), (b) "In May" (Hottel W. Parker).

8. Duet—Soprano and Alto—Prize, \$75. (a) "Evening by the Sea" (Rubinstein).

9. Duet—Tenor and Bass—Prize, \$75. (a) "Excellent" (Balfé).

10. Soprano Solo—Prize, \$50. (a) "I Will Extol Thee" (Eli) (Costa), (b) Any selection from the "Songs of Wales," Royal Edition, Boosey & Co.

11. Contralto Solo—Prize, \$50. (a) "Oh, for a Burst Song" (Alliston), (b) Any selection from the "Songs of Wales," Royal Edition, Boosey & Co.

12. Tenor Solo—Prize, \$50. (a) "On Away, Awake, Loved" (Coleridge Taylor), (b) Any selection from the "Songs of Wales," Royal Edition, Boosey & Co.

13. Baritone Solo—Prize, \$50. (a) "The Knight's Aria" (Anglady Marchog) (Dr. D. Vaughn-Thomas), (b) Any selection from the "Songs of Wales," Royal Edition, Boosey & Co.

14. Military Band (not under 30 or over 40 pieces)—1st Prize, \$2,000; 2d Prize, \$500. "Tannhäuser Over-

ture," and, in case of a tie, "Slav March" by Tschalkowsky.

15. Boys' Band (not over 18 years), not under 25 nor over 30 pieces—\$500 to be awarded in prizes. Test pieces and details to be announced later.

PACIFIC CONSERVATORY OF MUSIC.

The Pacific Coast Musical Review is in receipt of this year's Bulletin of the College of the Pacific which naturally includes a review of the year's work in the Pacific Conservatory of Music which is part of the aforesaid College. The faculty of the Pacific Conservatory is as follows: Warren D. Allen, Dean and Teacher of Piano and Organ; Esther Houk Allen, Public School Methods and Teacher of Voice; Nat J. Landsberger, Teacher of Violin and Ensemble Playing; Wilbur McColl, Teacher of Piano, Pipe Organ, and Piano Normal Course; William J. McCoy, Teacher of Theory, Composition and History of Music; Jan Kallas, Teacher of Violoncello; Miss Nella Rogers, Teacher of Voice Culture; Clarence Army, B. S., Teacher of Piano and Voice Culture; Miriam H. Burton, Teacher of Piano; Myrtle H. Shafer, Assistant in Theory. In a note to the publication of the names of the faculty members we find the following: Additions to the faculty list will be announced in the August Bulletin, together with the details concerning the new studio for San Jose, music students, which will be located in the heart of the city." The following reference to concerts and recitals should be of interest to our readers:

Class recitals are given at least once a month in each department—piano, voice, organ and stringed instruments. Admission to the public is by invitation of the faculty or students. Students who have made the most creditable performances at the various class recitals appear in student concerts which are to be given during the year. These student concerts are given in the College Chapel, and are free to the public. In addition to the frequent Faculty Concerts, and the concerts illustrating the Course of Appreciation of Music announced under General Courses, the Conservatory has, with the co-operation of the public of San Jose, inaugurated a plan for giving concerts at the Conservatory by great artists at nominal prices.

This plan has made possible the organization of the Pacific Musical Association, members of which subscribe for four concerts annually at dues of five dollars. Each subscription entitles the holder to two tickets for each concert. During the past year an exceedingly brilliant Concert Course has been given, and the four concerts have been given by artists of international renown. Mme. Ellen Beach Yaw, Mme. Fanny Bloomfield Zeisler, Charles W. Clark and the Monzaley Quartet. Other artists who have assisted at the Faculty Concerts and the May Festival should have special and grateful mention—Mr. Hegman Perlet, composer-pianist; Mr. Alex Saslowsky, violinist, of New York, Concertmaster of the Damrosch Orchestra; Mr. Herbert Riley, cellist; Dr. H. J. Stewart, organist; Mrs. Geo. Alexander Scott, soprano; Mr. Chester Herold, tenor, and Mr. Lowell Redfield, baritone. Every member of the faculty has given generous assistance, and it can safely be stated that no school west of the Rocky Mountains has offered its students and the community at large better and more varied opportunities for hearing great music than the Pacific Conservatory has during the past season.

The various studies include: The Appreciation of Music (Mr. Allen); History of Music (Mr. McCoy); Public School Methods; Methods for Music Teachers and Supervisors (Mrs. Allen); Piano Normal Course; Theory of Music; Sight Reading and Dictation; Elementary Sight Singing; Advanced Sight Singing; Piano—Preparatory, Intermediate and Senior departments; Artist Class; Organ; Voice Culture; Violin. The Bulletin also contains a complete list of the various recitals and concerts given during the season. The authorities of the College of the Pacific are entitled to hearty congratulations for the excellent showing made during the past year, and the Musical Review hopes that subsequent seasons will show equal artistic and even a greater financial excellence.

ITALIAN TRAGEDIENNE AT THE CORT.

Mimi Aguglia's engagement at the Cort Theatre is proving an extraordinary one gauged from every angle. The distinguished Italian tragedienne has more than lived up to her advance heralding. She is quite as remarkable an actress as San Francisco has ever known. The European and Gotham authorities who compared her work favorably with that of Duse, Rejane and Bernhardt were far from extravagant in their appraisal of the art of this young genius. So forthright is the method of Aguglia that she has attracted numerous English-speaking people to the Cort as well as her own country folk. She appeals to Latin and Saxon alike. Her wonderfully expressive face and gestures and voice intonation carry the play's meaning over the footlights when the mere words are not understood.

Aguglia's leading man, Sterni, has made a distinct impression on Cort audiences, and the company as a whole is admirable. The simplicity of their method is noteworthy, and many American actors could find much to learn from the mummies from over the sea. "Malia" will be given its first presentation tonight. Sunday night will see the first performance of "The Hidden Torch," a wonderful tragedy from the pen of Gabriele D'Annunzio in which Aguglia particularly excels. Monday night will find the Italian tragedienne starting the second and final week of her engagement in Sudermann's "Magda." Tuesday will be given over to "The Thief," by Henri Bernstein, which was played here by our own Margaret Illington. "Magda" will be repeated at the Wednesday matinee. Wednesday night will see a production of Sardou's "Madame Sans Gene." A delightful comedy, "An American Girl in Paris," will hold forth Thursday. A double bill will be given Friday, Oscar Wilde's "Salome" and "The Glove." "Madame Sans Gene" will be given again at the Saturday matinee and "The Master of the Forge" at night.

WORK VS. PLAY.

By Arthur Shattuck

Eating, sleeping, work and play—these four things are the essentials of life, and if you would have a happy life and a long one you must eat a little, sleep a little, work a little and play a lot. Not to be able to distinguish between work and play is to fail in the fine art of living. Everything is either work or play. Baseball is play, when engaged in for pleasure, but it becomes work when professional players earn a living on the diamond. We have men who are paid for reading books, for playing golf, billiards and baseball, and then we have a very much larger number who do all these things for pleasure and who are glad to spend their money in order to be able to do so. We have men of great wealth who devote their time to the study of mathematics and science, who have neither the desire, nor depend on acquisitions of this description for their daily bread. Many men and women are musicians for pleasure; others follow music as a profession for profit. No matter what the occupation, even gardening or carpentering—it may be either work or play. It is the prompting motive that distinguishes between work and play.

It often happens that little or no choice of work is offered to young people, but they can all choose their pleasures. I wonder if it would not be a good idea to select for pleasure something that might be of use in the future. I do not for a moment suggest that if a man selects golf as a recreation, that he should feel in duty bound, in case of financial reverses, to become a golf professional—or if he cultivates his musical bent that he could teach music for a living, but I do believe that every game is useful in developing certain faculties and that play may be as useful to a man or woman as devotion to serious study. A friend of mine who had passed a few weeks at the home of Anton Rubinstein told me that one day he surprised the great Russian pianist by walking, unannounced, into his study. Instead of finding the celebrated musician wildly struggling with the gods for inspiration, my friend discovered him, with his back towards the open door, tossing tennis balls in the air with the dexterity that a professional juggler might have envied.

ARTHUR SHATTUCK
The Eminent American Pianist

The pianist's whole soul was in his play for the time being. The tennis balls flew and were caught as if by magic. Every move and action was the personification of ease and grace. The spell was finally broken when my friend's dachshund trotted into the room and tried to get into the game. The tennis balls fell on the floor and with some confusion the eminent virtuoso said: "As a boy I was an adept at amateur jugglery. True, time may be put out at better interest, in some pursuits than others, and I presume some may have thought that as a boy I wasted a lot of precious time juggling with sticks, stones or apples, but I know it was the perfect independence, yet harmony of my two hands as a juggler, that made me successful as a pianist. Play, properly chosen, should be an assistance to, as well as a relaxation from work. When my work tires me I become a juggler and when my play tires me I am ready for work."

Many men engage in no form of recreation as such and this is deeply to be deplored. If a man cannot play baseball he can at least go out to the grounds and sit in the open air of the grand stand and "root" for one of the two opposing teams. Men who lead sedentary lives, when they retire from business, usually break down in health unless they are open air cranks or baseball fans. This is especially true of those who retire on account of an age limit. As a rule, these men live but a short time, and the cause is that they have no resource—nothing to occupy their minds and their bodies. Poor young old men—they have never realized that play is as important as work and they fall by the wayside when they should be still good for a quarter century run.

In a recent special number of the Labor News of Eureka we find a very interesting announcement of that pioneer music dealer and energetic music patron, J. E. Mathews, who has done so much for musical activities in Eureka. Mr. Mathews is evidently thriving and is giving the people of Eureka what they want, for there is every evidence that he enjoys the good will of his fellow men.



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FINE MUSIC AT THE GAYETY.

The presentation of the magnificent picture spectacle entitled "Cabiria" which is now attracting such large audiences to the Gayety Theatre settles at least one important question that concerns the musical profession. It proves that the advent and the success of the moving picture theatres does not injure music as an art. On the contrary it seems to enhance it more than ever. The management of the "Cabiria" picture engages an orchestra of twenty-six men under the able direction of Karl Joseph Briel, well-known composer of songs and incidental music. In New York they even had fifty men in the orchestra, but of course the prices were nearly double of what they are here. This excellent organization of picked musicians play the highest class of music throughout the performance and add not a little charm to the wonderful spectacle. In addition to this orchestra of twenty-five men, there is a mixed chorus of thirty which sings music of the finest grade pre-eminently extracts from oratorios and operas. The music throughout is mainly taken from the classics with an occasional interpolation of original incidental music. The picture itself is the most remarkable production of this kind we have ever witnessed, its action taking place during the third century B. C. and dealing with important phases of Roman history. Particularly noteworthy are the ceremonial scenes in the temple and the battle scenes, all of which are accompanied by adequate music. It is impossible to describe a spectacle of this kind sufficiently well to give the reader a good idea of its grandeur, but we can conscientiously recommend any of our readers to witness this production, not only because of its intense dramatic value, but also because of its decided musical educational merit.

GERMAN SINGING FESTIVAL IN LOS ANGELES.

The guiding star of music points the way to the City of Angels in 1915, and no less important is the coming of the German Singing Societies to Los Angeles, July 29, 30, 31 and August 1st, to try for the Kaiser Wilhelm cup and the Franz Josef prize, together with many other prizes that are being offered by the local management. Illuminated invitations have been sent out to all singing associations throughout America, Canada and Europe, and the favorable replies received shows that Los Angeles will be put to her utmost to take care of the organizations that have accepted. Among the leading German citizens in this movement are found Dr. Max Magnus, president of the Greater Pacific Sängerbund; Siegfried C. Hagan, secretary; Charles F. Richter, president of the Fest; Carl Entermann, Joseph Blust, Max E. Socha, L. E. Belymer and Frank Dörner, vice-presidents.

This committee has raised \$50,000 for the entertainment of their guests. The new Trinity Auditorium and the Shrine Auditorium have been secured for the contests. Mme. Schumann-Heink and Mme. Johanna Gad-

ski are among the singers engaged, and plans have been made by which the entire organization will give one day of music at the Exposition in San Diego and another at the Exposition in San Francisco when the Sängerfest has been concluded in Los Angeles. The programs partially arranged show the entire gamut of choral compositions and endeavor.

REAL COMIC OPERA AT IDORA PARK.

After several weeks of modern musical comedies, Ferris Hartman and his successful company have returned to real comic opera this week. "Miss Simplicity," one of Frank Daniels' vehicles of mirth and music, seems to suit the frequenters of Idora Park quite nicely, for they prove by their laughter and applause that comic opera still holds a prominent place in the affections of the people. "Miss Simplicity" is, from beginning to end, a sparkling entertainment studded with melodic gems, interspersed with witty dialogue and containing a sufficiently well developed story to unravel a well sustained part of a somewhat hazy character, it is true, but nevertheless sufficiently apparent to be noticeable without too much mental exertion. The opening chorus rivets the attention immediately and the graceful, decidedly pretty girls, constituting the Idora Park chorus, succeeded unusually well in punctuating the swing and vivacity of this number, as they did, indeed, with every number entrusted to their care. The chorus forms, by the way, a very important feature of this opera and the members of the same do full justice to both the vocal and terpsichorean requirements of the concerted selections. There is the genuine comic opera atmosphere throughout the production.

Ferris Hartman sustains one of those roles which he understands so well how to make effective. It is the portrayal of a comic opera king who has a "deuce" of a time to retain his self-respect and incidentally, his life. Mr. Hartman, with singular skill to emphasize funny situations and unravel the intricate mental confusions of the character, creates that irresistible element of humor which up-to-date audiences cherish so greatly and which never fails to attract large crowds to a theatre. This decidedly entertaining character-study is made additionally attractive by a series of comedy songs which carry that exhilarating rhythmic swing and "ear-tickling" melodious symmetry which causes the listener to keep time with the singer. Thanks to Mr. Hartman's exquisitely clear enunciation, the comic verses are given the full benefit of the cleverness of their import. This royal role is one of the best things Mr. Hartman has done at Idora Park this season.

Myrtle Dingwall, in the title role of Miss Simplicity, has ample opportunity to display her superior vocal faculties and she leaves nothing undone to take full advantage of these opportunities. With every new role, Miss Dingwall exhibits new and unexpected artistic faculties. Her beautifully mellow and flexible soprano voice is becoming more and more delightful to listen to

and her genuinely intelligent and musical manner of using it adds greatly to its natural charm. The voice is not only praiseworthy because of its velvety quality. Its range, too, is unusually extensive and especially the high notes are ringing and of bell-like, silvery timbre. Miss Dingwall enhances her enjoyable vocal achievements with occasional exhibitions of limpid dance numbers and throughout the performance, her charming personality dominates every scene that gives her an opportunity to reveal her accomplishments. Jeanne Mal, the clever and vivacious soubrette of the company, has this week a greater opportunity to display her various talents than she has had for some time. She sings her solos and ensemble numbers with pleasing vim and her histrionic faculties are becoming more and more developed. Her irresistible vivacity is supported by a good, vigorous voice, which she uses with good judgment and effective swing.

Alice McComb has not as great a chance as usual to display her numerous artistic advantages, but she makes the most of the role allotted to her. She sings her vocal numbers with conscientious care and reads her lines with spirit and commendable enthusiasm. In addition to this, she looks the part to charming perfection. Josie Hart sustains a role that gives her plenty of chance to show her dramatic ability and her ease of deportment which adds so much to Idora Park performances and which give the production an enhanced artistic finish regarding the individual efforts of the cast. Harry Pollard does not fail to make the best of his numerous opportunities to add zest to the performance. He surely possesses unusual skill in the adequate interpretation of numerous lines and he never fails to give a truly comic situation the necessary "punch" of adequate delivery of the lines. Mr. Pollard is not only a naturally droll comedian, but he is unusually light on his feet, which can create as much laughter, at times, as his tongue can. He adds to a natural talent for comedy the magnetism of a pleasing personality.

Paisley Norris' round, well-carrying and pliant baritone voice has more than the usual opportunities to be heard. He uses it with skill and is becoming more and more of an adept in adequate vocal delivery. Glen Chamberlain also continues to use his fine tenor voice with effect and adds his share to the vocal excellence of the performance. The orchestra under the dashing direction of John Raynes is acquitting itself honorably and contributes greatly to the musical smoothness of the performance.

Miss Edna Cadwalader will give a musicale at 2810 Benvenue Avenue, in Berkeley, this (Saturday) afternoon, July 18th. Miss Cadwalader will be assisted by Mrs. Anna Miller Wood-Harvey, contralto, Mr. Langstroth, cello, Mr. Trutner, viola, and Miss Thompson, piano. The program will be as follows: Piano and Violin Sonata in E (Handel); Trio for Strings, violin, viola and cello (Beethoven); Songs—Mrs. Anna Miller Wood-Harvey; Trio for piano, violin and cello (Smetana).



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ALCAZAR THEATRE.

On Monday night, July 20th, the Alcazar Theatre management will offer for the first time in stock, and at popular prices, Alexander McHugh's farce-comedy success, "Officer 666," with Bessie Barriscale and Thurston Hall in the leading roles, supported by the full strength of the Alcazar Players and several specially engaged people. This will mark the last, but one, week of the engagement of this popular pair of stars, who leave to return to their work in New York productions. "Officer 666," under the management of Cohan and Harris, enjoyed a run of two solid years at the Gaiety Theatre, New York, and is at present the reigning success at the Adelphi Theatre in London. A young millionaire noble trotter returning home to find his bachelor quarters occupied by a burglar who, not satisfied with having appropriated the millionaire's name and getting himself engaged to a pretty society girl on the strength of it, is rapidly disposing of a fine collection of oil paintings gathered by the aforesaid bachelor from the art centers of the world. This is the situation when the curtain goes up on the first act of "Officer 666." How the real millionaire gets possession of his home and name and how he eventually wins the heart and hand of the sweet young thing who has plighted her troth to a member of the light-fingered gentry under the impression that he was the scion of wealth and position, is left to the telling of the players who people the farce-comedy triumph. In working out the story of the play the rich young man induces a policeman on his block to lend him a uniform and while he is masquerading to catch the burglar the real officer becomes the millionaire's cook. The burglar, in the meantime, is still allowed to remain in possession of the bachelor's apartment, but is eventually trapped and made to return his plunder. All these events are worked out with speed and precision during the three acts which the author makes to tell the story that is chock full of surprising situations, smart epigrams and comedy chatter.

ESTHER MAY PLUMB.

Following is some press comment on the work of Miss Esther May Plumb, contralto:

A most appreciative audience greeted the appearance of Madame Esther Plumb in the Library Auditorium on Friday evening.

Madame Plumb is possessed of a voice of remarkable strength and fullness of tone as was shown in Schubert's "Hymn to the Almighty," and Schumann's "Bel-bazaar," which were sung with a breadth of style and depth of feeling most impressive, while in the songs of lighter vein she displayed a flexibility and delicateness of touch that bespoke the artist.

Madame Plumb sings with a naturalness and ease most pleasing and won unstinted applause from her audience, to which she responded generously.—Talledega (Ala.) Press.

When Miss Esther Plumb, contralto, appeared in recital at the New Theater last evening, anticipations of a rare musical treat were fully realized. Miss Plumb has a wonderful voice and the program for the evening PEACOCK REVIEW July 14 gave excellent opportunity for the display of range. The greater part of the program was in English, which added to the enjoyment of the evening for the audience by combining the beauty of the sentiment with that of the music.

Intermingled with the heavier selections were some in lighter vein, a number being given in dialect, but in each class the singer proved herself the artist, and every number was thoroughly appreciated. "Shadow March," a fantastic conceit by Del Riego, was decidedly popular.

The only criticism to be made on the concert last evening was its brevity; the audience seemed loath to leave at its conclusion.—Salina (Kan.) Journal.

On previous occasions our city has been very fortunate in securing soloists, but Miss Plumb surpassed anything of former years with her contralto. She has a beautiful, deep, rich voice and sang not only with the skill that comes of natural ability and training, but with that indescribable quality called "feeling" which brings appreciation from those untaught in things musical as well as the most learned in the art. Miss Plumb, who is a talented Chicago vocalist, is abundantly endowed with the qualifications of the artistic song recitalist. Her voice of beautiful quality and splendid range, has extreme taste in the presentation of her art, a charming personality, her ability to sing her way straight to the hearts of her hearers. Miss Plumb's program was made up of English and German songs. Every number was enthusiastically received and the artist graciously responded to several encores. Out of a score of songs it would be difficult to say which she presented best, but last night in all the variety of her program, her voice was splendidly adapted to the requirements of the moment.—Greenville (Texas) Banner.

W. J. Henderson, author and music critic of the New York Sun, and Mrs. Henderson were recent guests at the Berkeley home of Lucia Dunham. The Pacific Coast Musical Review received this information only a few days ago through private channels. We would have been glad to pay more attention to such a distinguished visitor, but for some reason or other Mr. Henderson evidently wanted his visit to the Coast kept private. His sojourn here should also have been taken advantage of by those in charge of the University Summer Session. A lecture by Mr. Henderson would surely have been a very desirable feature.

Warren D. Allen, organist of the First Presbyterian Church, Berkeley, and Dean of the Pacific Conservatory

of Music, and Nathan J. Landsberger, head of the violin department of the Pacific Conservatory, will give a recital at the First Presbyterian Church, Berkeley, on Monday evening, July 20th. The program to be presented on this occasion will be as follows: (a) Prelude to Parsifal (Wagner), (b) Spring Song, From the South (Lemare), (c) Scherzo from the Fifth Sonata (Alex. Guilmant); Sonata in A minor, for piano and violin (Rubinstein); (a) Siciliano (Pergolesi), (b) Minuet (Mozart), (c) Spanish Dance (Sarasate); (a) Intermezzo, Op. 116, No. 4 (Brahms), (b) The Seraph's Strain (Wolstenholme), (c) Toccata (from the Fifth Symphony) (Widor).

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Why Not Take Advantage of the Summer Months and Prepare for Next Season?

For some reason or other, many members of the musical profession on the Pacific Coast lose courage and energy the moment the summer holds its triumphant entry on these shores. Many pupils stop their lessons for three months. Many teachers take from two to three months vacation. Indeed it would seem that it was not worth while to work at all during June, July and August. In this way THREE MONTHS OF THE YEAR ARE ABSOLUTELY WASTED.

The Pacific Coast Musical Review is anxious to know why such a condition of affairs should exist on this Coast, where the summer months are not at all unpleasant. Since this paper has called attention to this fact a good many of our teachers and conservatories have established summer courses at special rates. Some of these will be found advertised in this issue.

The teacher who discontinues his advertisement during the summer months is just as unwise as he who stops work. It is during the summer that one should prepare for the following season. Only constant advertising can prove of any benefit. It is much better to insert a small card permanently, than to have a large advertisement only occasionally.

What is true of the profession is also true of the artists who visit us during a concert season. In the East the musical journals are already announcing the artists for next season. On the Coast the musical public is kept in ignorance. At this writing no one knows who is coming, although the managers may have made a casual announcement. A complete list of the artists who appear next season, should be published every week during the summer. The lack of concert attendance is partially due to the lack of information distributed during the summer months.

The Pacific Coast Musical Review reaches the nucleus of our musical people, both students and concert goers. A daily paper may have a bigger general circulation, but IT DOES NOT REACH MORE MUSICAL PEOPLE THAN THIS PAPER DOES, the contentions of advertising solicitors notwithstanding. Our rates are reasonable. Advertisers are entitled to the usual courtesies in the reading columns. Why not TAKE ADVANTAGE OF THE SUMMER MONTHS AND PREPARE FOR NEXT SEASON.

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SAN FRANCISCO, SATURDAY, JULY 25, 1914.

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(Reprinted from the San Diego Union, Written by W. W. B. Seymour)

TUESDAY, JULY 14.

Melody with a great big M resounded through the U. S. Grant Hotel from early morn till dewy eve, as the poets are wont to say, and then awhile longer, when the 200 members of the Music Teachers' Association of California got down to the really serious business of their convention yesterday. As the session began at 9 o'clock in the morning and ended at 10 o'clock last night, there were exactly thirteen hours devoted to the practice and exemplification of the art of music, which, it must be admitted, is quite a big chunk for San Diego. In fact, so great is the danger of musical intoxication that this evening the hours are to be devoted to feasting, but the lapse from the music of the spheres to the edibles of this terrestrial globe will be only temporary. Tomorrow another melodic menu will be offered.

Yesterday's program included a concert by San Diego musicians, a lecture on the Dunning system of music study, an organ recital at the Christian Science Church, an orchestral concert at the Spreckels, and two recitals in the evening, one of song and the other of violin and piano music. Today's offerings will be a lecture on choral music by W. H. Lott of Los Angeles, a program of Russian music by the Fuhrer-Zielinski trio of the same city, a piano recital by Georg Krüger of San Francisco, a recital by Miss Mary Pasmore, violinist, and George Stewart McManus, pianist, of San Francisco, a recital by Vernon Spencer, pianist, and Anthony Carlson, basso, of Los Angeles, a violin lecture recital by Ralph John Wylie of Los Angeles, a visit to the Exposition, and a banquet.

Local Musicians Appear.

Yesterday was, for the most part, San Diego's day. Local musicians offered their best and then invited the representatives of other cities to attain as near to that standard of musical excellence as they can. And San Diego has reason to feel well satisfied with the efforts of her musicians, for those efforts were truly indicative of the high standard the music lovers and players of the City of the Sun are striving to maintain. Following the address of welcome by County President Albert F. Conant and the response on behalf of the delegates by State President Henry Bretherick yesterday morning, a number of local musicians appeared in concert.

Mrs. Helen Engel Bosworth, violinist, and Claude K. Webster, pianist, played Grieg's sonata in F major and later gave the first movement of Vieuxtemps fifth concerto. Although handicapped by very recent illness, Mrs. Bosworth acquitted herself well, playing the sonata unusually well. Later she scored heavily in "Liebeslied," a charming selection by Mrs. Alice Barnett-Price, a local composer-pianist, the composer herself playing the piano accompaniment. Webster played an excellent piano accompaniment for Mrs. Bosworth's violin work, and later secured much applause for himself alone by his playing of "Troisième Etude de Concert" by Constantin von Sternberg, Sibelius' "Idyll" and an original composition, "La Monastère." He also played the accompaniment to Antonio J. Raimondi's artistic clarinet solo, a Weber concertino. Mrs. L. L. Rowan, the well known contralto, sang excellently an aria from Meyerbeer's "Huguenots" and a miscellaneous group of songs, the last, Mary Turner Salter's "Cry of Rachel," being especially well done.

The morning session ended with Mrs. Zay Bevit's lecture on the Dunning system. Mrs. Bevit had a class of young boys and girls present to illustrate her methods. They did some remarkable work in transposing and notation and were enthusiastically applauded.

Albert F. Conant's organ recital at the Christian Science Church was heard by an audience that packed the auditorium. Although, by request of the performer, there was no applause, there were ample indications that the recital was thoroughly enjoyed. Mr. Conant, assisted by Mrs. Margie L. Webster, soprano, and Mrs. Laura Conant, reader, played Otto Malling's "Christ-

mas," described as twelve tone pictures for the organ. Free in form and rhapsodical, the numbers were very pleasing, "The Daughter of Jairus" being especially so, while Mrs. Webber scored with her singing of Paul Bliss' "Mary, the Mother," and "The Return From the Cross."

Although many of the members were disappointed that Mrs. Estelle Heartt-Dreyfus of Los Angeles was

the orchestra gave a concert that is likely to spread its fame throughout the cities of the state. There was snap and vim to the players' work, and Conductor Mills achieved an admirable climax on the Tschalkowsky "Marche Slav." Mrs. Blanche Lyons, who sang "Homeland," from Johann Strauss' "Fledermaus," was in very good voice and was forced to encore. The concert did much to establish San Diego's reputation as the possessor of an orchestra of serious consideration.

In the evening, Marion Veckl, baritone, of San Francisco, gave a song recital, accompanied at the piano by Mrs. Veckl. Mr. Veckl's voice is of pleasing timbre, sonorous and well trained, and the impression he left was a very agreeable one. His recital was followed by a violin and piano recital by Miss Nina Fletcher of Boston and Mrs. Florence Schinkel Gray of San Diego. Miss Fletcher spends her summers in this city and is accounted a San Diegan. Since her last appearance here with Mme. Schumann-Heink, her playing has improved remarkably. Last evening, in the Beethoven sonata, F major, opus 24, and the Cesar Franck sonata, Miss Fletcher's work was virile, certain and cleancut and her tone smooth and powerful. In the playing of the piano score, unusually difficult in the Franck sonata, Mrs. Gray's work was highly praiseworthy.

WEDNESDAY, JULY 15.

There is a popular impression that musicians are, as a rule, physically far from robust and incapable of meeting successfully any long endurance test. It is a mistake. The writer personally observed yesterday nearly 200 of them sit for six hours listening to musical programs which required the closest concentration, or putting forth efforts in the rendition of those programs which severely taxed the physical capabilities of the performers.

If the average person imagines it is an easy thing to hold a violin with one hand and make rapid movements with a bow in the other hand for a space of half an hour, let him try it. Let him try a Liszt composition on the piano. Either or both experiments will convince him that musicians work hard.

But these musicians are hard to kill. No matter how much music they hear, they are always yelling for more. And after yesterday's session, they rode up to Balboa park and saw what a real Exposition in the making is like and then ended up the day with a big banquet.

Yesterday's program was fully as interesting as was Tuesday's, although not so varied. W. H. Lott of Los Angeles was to have given an address on "Choral Music" but was unable to be present, and his address was postponed until today.

The Fuhrer-Zielinski trio of Los Angeles opened the day's session with a recital of compositions by Russian composers, being assisted by Miss Mercedes Ciesielska, soprano, of the same city.

Russian Music Given.

The members of the trio are Miss Bessie R. Fuhrer, violinist; Miss Lucy Fuhrer, cellist, and Jaroslav de Zielinski, pianist. The program proved a very enjoyable one and the instrumental numbers included the romance from Anton Arensky's second trio, four numbers for violin and piano from Caesar Cui's Petite Suite—Twilight, Vale, Valse, Romance and Serenade—the barcarole from Rubinstein's sonata, opus 18, for piano and violoncello, and Paul Juon's trio, opus 17. Miss Ciesielska, who is a protegee of Madame Modjeska, sang Fretchaniinoff's "She Was Thine" (in Russian); Tschalkowsky's "By the Murmuring Stream"; Moussorgsky's "Monetille"; Wassilenko's "L'envoutement"; Warlamo's "The Red Sarafan"; Bachmetieff's "Cossak Lullaby," and Dargomyjzsky's "The Home Coming." Miss Ciesik has a well trained, pleasing voice, and sang with much artistry and dramatic expression.

She drew much applause, as did also the members of the trio, whose work was indicative of great training and sound musicianship.

The morning program ended with a piano recital by Georg Krüger of San Francisco, who gave a varied pro-

(Continued on Page 5, Col. 1.)



MISS HELEN PURCELL

A Skillful Young Violinist, Pupil of G. Jollan, Who Appeared at a Studio Musicale Last Sunday Afternoon

compelled to cancel her recital of Russian songs, they were amply compensated by the recital given by Miss Mabel Strock, soprano, of New York. Although among strangers, Miss Strock's personality and powerful, pleasing and well trained voice won plenty of friends and rendered her recital highly enjoyable. Her piano accompaniments were led by Willibald Lehmann, whose work also contributed much to the auditors' enjoyment.

Orchestra Proves Surprise.

For the visiting musicians, the greatest surprise of the day came in the concert given in the Spreckels Theatre by the Popular Symphony Orchestra, under the leadership of Chesley Mills, assisted by Mrs. Blanche Lyons, the local soprano. Despite the handicaps of necessary substitutes in the ranks of the players, a personnel much smaller than usual, and few rehearsals,



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SHOULD THE UNITED SUPPORT OF THE PROFESSION BE GIVEN TO THE MUSICAL REVIEW?

Contrary to Its Custom, the Pacific Coast Musical Review Feels That Prior to the Banner Season of 1914-15 it Wants to Address the Musical Profession of the Pacific Coast Regarding the Reasons Why it Should be Honored With Even Greater Patronage Than Has Been the Case During the Last Thirteen Years of Its Existence.

By ALFRED METZGER

Since the foundation of the Pacific Coast Musical Review, nearly thirteen years ago, we have never solicited one advertisement or subscription from anyone. Every kind of patronage we have received so far has been voluntary on the part of those who so kindly extended the same to us. This failure to solicit business has not been altogether a policy of the paper. Indeed, it was necessitated because of the fact that this paper was established and conducted without any financial assistance of any kind and without capital to place it firmly upon a paying basis. By simply retrenching its expenses in a manner to conform with its income the paper has been able to continue publication and at the same time pay its bills, sometimes slowly, sometimes more promptly, as the circumstances permitted. But in thus being compelled to economize, many ambitious plans had to be abandoned and much help had to be refused to secure that support which would have made a more extensive and more varied publication possible. We often hear the complaint that the Pacific Coast Musical Review is not large enough as to the number of pages, or it is not representative enough in its news service. The only reply we always have made to these complaints was: "Give us the necessary advertising support, and we will gladly add pages and new departments." But we never had the necessary support to even engage a sufficiently large staff to attend to the business affairs of the publication in a manner that would make solicitation of advertisements in a businesslike manner possible. We feel now that the time has come, when we should at least make an attempt to impress the members of the profession with the necessity of their united support, and in order to do so effectively, we must show them that such support would be of as much assistance to the profession as it would to this paper, for no one is quite unselfish enough to support any enterprise simply to give it an opportunity to grow and expand. There is in every man or woman the human desire to see results or returns from any financial expenditure they may be called upon to render.

How We Increased Our Circulation.

For some time we were never quite satisfied with the circulation of this paper. It is true we always had a satisfactory number of subscribers among the professional musicians; but a teacher does not consider his advertisement sufficiently valuable in a medium that reaches the profession exclusively. A teacher wants to reach the musical public at large in order to secure pupils from an advertisement. So it was our duty to find ways and means of bringing the paper into the homes of musical people, and to obtain such a result we had to discover what to do in order to interest music studying people and their friends in this publication. A thorough observation of human nature assured us that there is always one certain fact that will attract the attention of any-

one, and that is to attract his personal interest by printing something that appeals to him directly. We found the occasional publication of pupils' recitals the most effective way of bringing the paper to the attention of pupils and their friends. And once we adopted the policy of reviewing these pupils' recitals in a dignified and professional manner, attending the more important events of this nature in person, the circulation of the Musical Review grew by leaps and bounds, until there is hardly a musical home in this part of California that does not welcome the paper every week with pleasure. Now this reviewing of pupils' recitals is not only of benefit to the paper and to the student, who thereby is encouraged to continue his or her studies in order to deserve further comment, but it is of immense benefit to the teacher, who thereby retains the interest of the student in the work, and pupils who ordinarily would have discontinued their lessons prematurely, because they would have tired of the "grind," gladly continue their work because an occasional encouraging word in the columns of a representative musical journal, in which the reading columns are NOT FOR SALE, is sufficient inducement to continue the studies until satisfactory work is possible. Every time a pupils' recital is reviewed in these columns hundreds of extra papers are sold that invariably reach the very people whom the teacher wants to reach with his advertisement. Advertising solicitors for daily papers usually tell the teacher that the Musical Review is only read by professional musicians. We can prove to the satisfaction of any teacher, by merely telling him of the reason for the growth of our circulation, that the list of professional musicians on our subscription list is exactly one-quarter of the entire array of subscribers. Three-quarters consist of pupils, their parents and their friends.

Why Pupils' Recitals Should be Reviewed.

During the course of a year the editor of the Pacific Coast Musical Review receives many suggestions for or against the policies adopted by the paper. We are always glad to listen to everyone, and are just as glad to hear adverse criticism as we are to hear praise, for as long as the musical profession and the musical public in general are sufficiently interested in the paper to give it sufficient attention to find fault with or praise its policies, so long is there a useful field for a musical journal. No worse calamity could happen to any publication than to be ignored. And this is fortunately not one of the obstacles which the Musical Review has to fight against. Among the most numerous criticisms that come to our attention is a disagreement with our attitude toward students. A number of our best friends among the professional musicians believe that pupils' recitals should not be reviewed in a serious manner by the editor of the paper. Nor do they consider it ethical to bestow praise upon students, even though the same may be deserved, as, according to their convictions, favorable comment causes a student to become self-confident and gradually impossible to handle. In the preceding paragraph we have already stated that one of the reasons we pay particular attention to pupils' recitals is the fact that we wish the paper read among the musical public at large, and that the only way this can be done is to appeal to the people's individual tastes. The people are always mostly interested in themselves, consequently if you write about them you naturally attract their attention. This is the commercial reason why we pay so much attention to pupils' recitals. But there is also a distinctly ethical reason why we do this. And it is the ethical reason that first caused us to review pupils' recitals personally, for it would not be necessary for us to attend concerts to publish reviews of pupils' recitals. This ethical reason consists of a conviction that young people require encouragement. It is true the praise of friends or relatives or teachers is sufficient with many pupils; but a published report of their work from the pen of someone, whom they do not know personally and in whom they repose the fullest confidence, represents an encouragement somewhat superior to the verbal praises of acquaintances. Young people are easily discouraged. If they go to the trouble of preparing themselves for a public event, and afterwards are told how splendidly they acquitted themselves, yet if no public record is made of such brilliant effort—at least in a musical journal—something is taken away from the completeness of the pleasure. On the other hand, a printed

report that can be preserved for future reference and shown to doubting friends, forms a certain solid basis upon which a student can build future hopes and aspirations. This paper has never yet said anything favorable of a student when the same was not entitled to it. We honestly believe this paper responsible for the fact that many students are now continuing their lessons sufficiently long to be of benefit to them, because without public acknowledgement of their efforts they would have become weary of their work and stopped their lessons prematurely.

Students Can Not be Great Artists.

It is of course understood when we review pupils' recitals that we do not look upon these events from the same angle as we do upon the concerts of great artists. Nor is this required of us or anyone else. The worst possible thing a teacher can do is to tell a student that he or she will become a great artist some day, for when time passes and the prediction does not come true the entire life of such student may be affected and the disappointment may prevent a student from doing something useful in life. There are many joys and pleasures to be obtained from a musical education without becoming a great artist. The principal reason why anyone should study music is because they like to do so, and another reason is that if they intend to do anything at all in life they should do it right, so that they will not become the laughing stock of their friends. We believe one of the greatest achievements of a young man or woman is to be able to entertain their friends at their homes with really good music. If they have not been educated properly their efforts will become an annoyance instead of a pleasure to their friends. Of course, these friends will never tell them the truth, but they will make up for this lack of straightforwardness when they talk about prospective singers or instrumentalists when their backs are turned. Therefore it is very important that pupils should study music patiently and CORRECTLY, so that people will be glad to listen to them, and will not be forced to keep back their laughter when attending a private musicale. Now the editor of this paper has never said anything in praise of a pupil when he did not believe him or her entitled to such favorable comment. We find occasionally people disagreeing with us in our opinions, but these disagreements come invariably either from rival teachers or other students who are still in need of improvement themselves. The principal trouble with the public at large is that they invariably compare pupils with finished artists. This is a grave injustice which is more harmful than good. We consider pupils from the standpoint of prospective artists and through this we believe to be doing a great service to teachers, pupils, parents and friends, and consequently entitled to the support of all these people, for the greater the influence of this paper becomes the more can it do for the welfare of the profession and the students.

The Advertisers' Privileges.

Occasionally we publish special numbers, such as Holiday Numbers, and next year an Exposition Number. In our preliminary announcements we occasionally call attention to the fact that advertisers are entitled to the publication of biographical sketches or other articles that may be of benefit to their work, provided they contain FACTS and not mere PRAISE. Some of our readers who have the welfare of the paper at heart have told us repeatedly that they did not think it wise on our part to emphasize the fact that only advertisers are entitled to these complimentary privileges. Now we can not see why we should keep this matter a secret. Every one of the advertisers knows that he received such complimentary courtesy. He will always tell others about it, when he stops his connection with the paper. If we made a dark secret of this very natural and very useful custom, there would surely arise an element of suspicion, and finally we would be accused of selling our reading columns. No teacher or artist need to be ashamed to have said something about himself or herself in a complimentary manner as long as it is the TRUTH and he or she does not pay for it. We are not forced to write these complimentary articles. There is nothing in our advertising contracts that obliges us to do this. We are doing it because we want to assist our advertisers in every way to have the advantage which the paper can give them. The advertisement in itself is not worth one-fourth as much as the cour-

ties which an advertiser can receive through the columns of a paper without having to pay for them. And the Pacific Coast Musical Review is particularly liberal in this respect. We do not make half the promises which are made by advertising solicitors of daily papers, but we KEEP OUR PROMISES, because we have the authority to execute them. There is also frankly a commercial reason for our liberality toward our advertisers. If we extended special privileges to everyone, it would not be necessary for anyone to advertise in our columns at all. For the articles and pictures in the reading columns which are not paid for are of so much greater value than the advertisement itself, that anyone who could have them upon demand would be very foolish to spend any money inserting regular advertisements. Therefore we shall be even stricter next season in this respect than we have ever been before.

Among the privileges here mentioned belong publications of pictures, insertions of advance notices, and, in fact, anything that is likely to be of financial advantage to a teacher or artist. The Pacific Coast Musical Review is the only paper we know of that takes more than casual interest in pupils and teachers and the editor of which carefully reviews the events of the rising generation. It is therefore read and liked by thousands of young people who otherwise would take no interest in it. We gradually will do more and more of this work to assist our pupils and teachers. We are always glad and ready to review concerts of pupils or professional artists AFTER they have taken place. We also are always pleased to print ONE item shortly before the concert as a matter of news. This will be done whether anyone advertises or not. It is a duty we owe our subscribers who pay for the privilege of reading ALL the musical news, and not only the news of advertisers, as is the case with certain daily and musical journals. But we can not be expected to print large articles in praise of artists or teachers prior to the occurrence of paid events, because this is advertising pure and simple and should under no circumstances be expected from anyone who wants to see a musical journal exist. It could not exist under such circumstances.

Why Many Great Artists Fail Out Here.

The usefulness of consistent publication of the advantages of great artists who come to the Pacific Coast may be judged from the fact that those who have availed themselves of this privilege in the past and who really have come up to these expectations have always drawn crowds to their events. Those who have never availed themselves of such privileges have invariably failed. Many artists who come to the Coast and leave it disappointed must blame their Eastern managers for their failure. At the time of this writing no one knows anything about the artists who come here next season. A few advance notices written by the New York managers' press agents come here occasionally, but the people pay no more attention to them than to the fake advertisements of certain commercial houses. If someone whom they can trust would write a series of articles showing beyond a doubt the ability of the artists, and would do this during the summer and at sufficiently frequent intervals, there would be no question as to the financial success of an artist on this Coast. You take, for instance, an artist like Julia Culp. It is possible that she may come to this Coast next season. Now she has made a big success during her prior visit. If her managers would see the importance of having her heralded NOW, and in a legitimate manner, we believe that she would do an immense business in California and the Pacific Coast; but if they persist in being satisfied with announcing her through the Eastern musical journals by means of stereotyped press notices, and on the Pacific Coast a few weeks prior to her visit, we are willing to wager something handsome that her financial returns will be a disappointment.

On the other hand, if an artist is not well known here and if nothing unusually fine can be said about him or her, all the advertising in the world, whether in daily papers or Eastern musical papers, can not do any good until such artist can convince the public of his or her great merit. This paper has never yet really recommended a great artist unless it had ample cause for doing so, and our sources of information are such that they can not be disputed as to accuracy or reliability. The managers in New York are complaining because so many of the artists who come to

the Coast do not bring financial returns sufficiently adequate with their expectations. The reason has been reiterated time and time again. It is failure to understand the necessity of informing the profession and pupils of the metropolitan district of San Francisco of the many fine qualities of the artists in time so that the public, by repeated information, can become sufficiently impressed to BELIEVE IN THEIR SUPERIORITY, that is solely responsible for some of the disappointment of artists and managers. Of course, the New York managers think that the Pacific Coast managers should attend to this proposition, but this is very queer reasoning when all the managers in cities east of the Rocky Mountains are assisted by the advertisements that appear in the Eastern musical journals. As long as Eastern and Pacific Coast managers do not believe in the necessity of constantly announcing the artists that are to visit the Coast during the coming season and telling for months ahead about their successes elsewhere, so long will the public remain indifferent toward visitors whom it does not already know through repeated hearings.

Only Advertisers Entitled to Advance Notices.

Knowing the value of articles setting forth the advantages of artists to visit the Coast during the ensuing season, many managers are mailing us long press notices even now to advertise their artists long ahead of time. Most of them do not even intend to advertise these artists in these columns, but actually regard this paper as a sort of village publication only too happy to receive these articles and publish them as "news." Others tell us that they will advertise later when the artists come to the Coast. We have not yet experienced one instance when such promises were kept. Again others mail us regular articles of artists intending to come to this Coast and after burdening the paper with reams of useless drivel insert two \$3 advertisements when the concerts take place. We are sick and tired of such swindling concerns, and certainly shall not pay any more attention to them after this. The Pacific Coast Musical Review receives such very little support from the visiting artists (with two or three very rare and noble exceptions), that it would not really interfere much with the final balance of the year, if we lost every artist's advertisement that comes through outside managerial offices. Will L. Greenbaum and L. E. Behymer, considering that they only receive a percentage of the receipts of visiting artists, are treating this paper splendidly and we are duly grateful for their support. But the New York managers seem to be glad to take money away, but unwilling to leave some here. They have done undeservedly well in the past, and it is only just and proper that their greed should be punished now with a little reluctance on the part of the public to try to satisfy their lust for California gold. We shall publish no advance notices in future unless we have a regular advertising contract with an artist or manager. If they think they can do without a musical journal, let them do so altogether, but don't ask us to give them free advertising so that they can add to the dollars they have collected in the past on this Coast. We shall not rest until the public of the Pacific Coast really appreciates and understands this despicable rapacity on the part of certain New York managers—a rapacity that does not only not stop in raking in all the money they can, but in robbing aspiring artists of thousands of dollars for which no return is made.

Prompt Payments Necessary for Success.

Ever since the Pacific Coast Musical Review was established we have never annoyed our advertisers either by commencing law suits or giving the accounts in the hands of collectors. We have always trusted in the integrity of the musical profession, and in the main we have not been disappointed. There have been several exceptions and most of these were from Chicago and New York. Nevertheless there are a number of advertisers who, thinking that the amount is small, do not realize that this paper needs the small amounts just the same as the large amounts, and consequently refrain from remitting these amounts regularly. In this manner large accounts are accumulated which grow until the advertiser is really unable to pay all. There is no intention of refusing to pay, nor any dishonesty on the part of the advertiser. It is merely carelessness resulting from a natural inclination to put things off from month to month. During the past summer less than one-third of our ad-

vertisers have made any remittances, with the result that the paper is put to a great deal of inconvenience. It is natural that we can not possibly afford to see this failure to pay these small accounts continue, as much as we would like to accommodate our friends. A continuance of this practice would surely cause the eventual suspension of the Musical Review, and in order to prevent this misfortune, both on our own account as well as that of the musical profession, which believes this paper of value, we must again quote our rules in this direction, with the additional emphasis that the rules will have to be enforced unless the Musical Review is satisfied to close its doors. Such a contingency it certainly does not wish to see consummated.

Therefore, beginning with September, EVERY ADVERTISEMENT WHICH IS MORE THAN THREE MONTHS overdue will surely be discontinued, and efforts made to replace a delinquent advertisement with a paying one. Next season will be an exceptionally busy one, judging from the demand for space that is reaching this office every week. Reasonable people will understand that it is of little value to this paper to publish advertisements for which no remittance is made. Indeed, such advertisements are just as bad as if the space were vacant. So, as a matter of self-preservation, we are compelled to make these rules. We trust that an advertiser who is not in a position to make regular payments will not feel offended when we are compelled to apply these rules to him, but, as we said before, it is absolutely necessary for the success of this paper to refuse any advertisements that are not paid at least once in three months.

Efforts in Behalf of Resident Artists.

During the last few months we have made special efforts in behalf of resident artists and have succeeded partly. The one big plan that is not yet fully matured is our desire to secure a complete list of musical clubs and similar organizations employing talent and bring these together with our efficient artists of whom we also are compiling a list. This paper will not rest until a field is found for the resident artists who thus will be enabled to secure a certain number of well paying engagements. For this purpose we have started an artists' directory, and to show the appreciation that has rewarded us for our three years' campaign in this direction, which has in some instances brought excellent results, we need only say that in this artists' directory are exactly two pianists. We will of course continue our efforts in this direction in spite of the evident discouragement that meets our endeavors. Indeed, we will continue fighting for the best interests of the musicians of the Pacific Coast until our last breath, or until lack of proper support will compel us to accept one of the many flattering offers that have been presented to us lately. We shall continue these serious talks with members of the profession from time to time until they realize thoroughly the importance of giving this paper their united support, with the assurance that in the future as in the past the Pacific Coast Musical Review is ever ready to work for the best interests of the profession and students, even though at times sacrifices are necessary to attain the desired results.

The recital given by Warren D. Allen, organist, and Nathan J. Landsberger, violinist, at the First Presbyterian Church, Berkeley, on Monday evening, July 20th, was an unqualified artistic success. We have already published the program in last week's issue and can only add that both musicians gave an excellent account of themselves. Mr. Allen played the organ solos and the piano part of the Rubinstein Sonata with that intelligence and artistic judgment for which he is so well known, and Mr. Landsberger was at his very best while interpreting a group of delightful violin compositions, his tone, his expression and his technic being flawless. The Rubinstein Sonata for piano and violin was executed in masterly style and aroused the enthusiasm of the audience.

Orpheum

O'FARRELL ST. bet. Stockton and Powell
Safest and Most Magnificent Theatre in America
Week beginning this Sunday aft.—Matinee Daily

A Great New Show

CRYSTAL HERNE and Her Company in the Dramatic Playlet "Dora," by Julie Herne. ERNETTE ASORIA with Miss Blanche and Chevalier de Mar, in Society and Cyclonic Dances; PRINCE LAI MON KIM, the noted Chinese Tenor; THE SEEBACKS, with HARRY SEEBACK, World's Champion Bag Puncher, in His Athletic Novelty; EMIL FALKENBERG, with his THREE TRAINED BEARS ON SKATES AND BICYCLES; CLARK & VERDI; FIVE MELODY MAIDS AND A MAN. Last Week—Immense Hit, TRIXIE FRIGANZA.

Evening Prices—10c, 25c, 50c, 75c. Box Seats \$1.00
Matinee Prices—(Except Sundays and Holidays,) 10c, 25c and 50c.

Telephone Douglas 70

THE MUSIC TEACHERS' CONVENTION.

(Continued from Page 1)

gram beginning with Beethoven's beautiful sonata in C major, opus 53. Three Chopin numbers—etude, opus 10, No. 5, nocturne, opus 37, No. 2, and ballade, opus 47, followed, after which came Groendahl's etude de concert, opus 11, No. 2; Bargiel's Klavierstück, opus 32, No. 6; Dal Young's "Melodie d'une glee Heureuse," opus 6, No. 4; Letchitzky's "La Source," Rubinstein's concert etude in C major, and Liszt's "Faust Fantasie." As Mr. Krüger's program indicates, he is a player of heroic mould. Possessed of high powers of interpretation, he drew abundant applause for all of his artistic numbers.

From the standpoint of the layman, no concert of the day was more enjoyable than that given at the beginning of the afternoon session by Miss Mary Pasmore, violinist, and George Stewart McManus, pianist, of San Francisco. Their numbers were Brahms' sonata in A major, Mozart's sonata in G major, and Richard Strauss' sonata in E flat major. Miss Pasmore is a finished violinist with a warm and virile tone, while Mr. McManus proved to be an admirably sympathetic partner in his playing of the piano score. Especially beautiful was the second movement of the Strauss sonata.

Vernon Spencer, violinist, and Anton Carlson, basso, of Los Angeles, were next on the program. Mr. Spencer's playing was distinguished by brilliancy and excellence of tone. Especially enjoyable were six poetic children's pieces of his own composition—"Birds at the Window," "Swan on the Lake," "Cuckoo and the Children," "Wanderer and Nightingale," "Dancing Bear," and "Evening Song"—all of them intended to portray childish imagination, and at the same time give the juvenile performer certain needed instruction. His other numbers were Liszt's second ballad, B minor; the same composer's etude in D flat major, and Chopin's etude, opus 25, No. 12.

Mr. Carlson was compelled to cut several of his numbers because of the lateness of the hour. They will be given this afternoon. He excels in German lieder singing, giving Hermann's "Drei Wanderer," Strauss' "Ich Trage Meine Minne," Brahms' "Vergebliches Staendchen" and Spencer's "Das Meer hat seine Perlen." His French numbers were Tremisot's "Novembre" and "L'Angelus," a lower Brittany folksong, after which came the always popular "Danny Deever" and Homer's "The Banjo Song," the former being sung especially well. Mr. Carlson's work is artistic and musicianly, and the impression he made was very agreeable. Mrs. Gertrude Ross, composer-pianist, played the accompaniments for the basso artistically.

Paganini Explained.

The last event of the day was the lecture-recital by Ralph John Wylie of Los Angeles on "Paganini, the Superman." He was assisted by Mrs. Wylie at the piano. From the technical standpoint, Mr. Wylie's numbers and remarks were extremely interesting, the performer expressing the opinion that Paganini was not a violinist freak, but a violinist whose skill was so tremendous that he found it necessary to devise musical problems to test it to the utmost. In the numbers selected for illustration, which included the well known "Witches' Dance," Mr. Wylie displayed much technical ability.

At 5 o'clock the visiting delegates were taken in automobiles furnished by the Chamber of Commerce to inspect the Panama-California Exposition at the invitation of President G. Aubrey Davidson. Upon their return, they declared themselves surprised and delighted with what they saw and were unusually enthusiastic concerning San Diego's fair.

More than two hundred delegates and local musicians attended the banquet in the evening in the main dining room of the U. S. Grant Hotel. Richard Schlieven acted as toastmaster, and toasts were responded to by State President Bretherick, County President Conant, Alexander T. Stewart, president of the Alameda county association; John C. Manning, president of the San Francisco county association; Willibald Lehmann, secretary of the local organization; Mrs. Jane Catherwood of Los Angeles, Vernon Spencer of the Angel City, Mrs. Zay Rector Bevirt of San Diego, Mrs. Blanche Ashley of San Francisco, Jaroslav de Zielinski of Los Angeles, and Samuel Savannah of San Francisco, state recording secretary.

Orchestra Complimented.

On behalf of the Alameda association, Mr. Stewart extended an invitation to the association to hold its state convention at Oakland in 1915. He also complimented very highly the musicians of San Diego and the unusually fine music numbers they had presented at the convention. Mr. Stewart spoke in flattering terms of San Diego's Popular Symphony Orchestra, which gave a concert for the teachers at the Spreckels Theatre Tuesday afternoon, and declared that it is the duty of the musicians of the city to get behind the organization. His remarks were greatly applauded. The closing number was an ode, composed by Mrs. Henry Bretherick of San Francisco, and sung in unison by the guests to the tune of "My Country, 'Tis to Thee." As was to be expected of a gathering of musicians, the song was unusually well sung.

Today's program will open with a meeting of the board of directors at 8:30 a. m., to be followed at 9 o'clock by a lecture on the principles of the weight system of tone production by Mrs. Florence Schinkel Gray of this city, which promises to be unusually interesting and instructive. After the lecture, the Los Angeles delegation will give a concert, the members being Mrs. Grace Widney Mabey, soprano; Miss Fannie Dillon, pianist, and Theodore Gordohn, violinist.

Officers to Be Elected.

The general business meeting election of officers and selection of the convention city for next year will take place at 10:45 and will last until noon.

At 2 o'clock, Ernest Douglas of Los Angeles will give an organ recital at the Christian Science Church, Second and Laurel streets, which will be free to the public. He will be assisted by Mrs. Emma Porter Makinson, soprano.

The closing concert of the convention will be given

this evening by the San Francisco and Alameda county delegations, and will include Miss Elizabeth Simpson, George Stewart McManus and Georg Krüger, pianists; Miss Caroline H. Little soprano; Miss Mary Pasmore, violinist; Marion Veckl, baritone; and John C. Manning and Mrs. Marion Veckl, accompanists. The concert will be followed by a farewell reception.

THURSDAY, JULY 16.

With a short musical burlesque program, the fourth annual convention of the Music Teachers' Association of California came to a close at the U. S. Grant Hotel last evening. After three days of "highbrow" music, the disciples of melody made merry by caricaturing eminent personages of their own profession.

Miss Elizabeth Simpson of Berkeley announced by Master of Ceremonies Alexander T. Stewart as Ignatz Paddyrestoff, gave an imitation of the great Polish pianist that was exceedingly clever, caricaturing in most laughable manner the eccentricities and mannerisms of the Titian-haired master of the ivory keys. George Stewart McManus of San Francisco, announced as Emmy Destinn, appeared on the stage in female garb and sang an air from "Carmen" in German. McManus wore the ever-present rose in his hair, and carried the inevitable fan of Bizet's gypsy heroine. Marion Veckl of the Bay City, impersonating Caruso's cousin, sang the popular melody, "My Cousin Caruso." Mrs. Veckl, as Caruso's aunt, played the accompaniment. Miss Mary Pasmore, also of San Francisco, gave a ludicrous interpretation of "Obstination."

Local Pianist Lectures.

The final day's proceedings opened yesterday morning with an interesting lecture by Mrs. Florence Schinkel Gray of San Diego on "The Principles of the Weight System of Tone Production for the Piano." This system, which differs radically from the pressure touch system, was invented by Madame Teresa Carreno, the famous South American pianist. Mrs. Gray's lecture, in the course of which she gave many examples at the piano, proved extremely interesting and instructive, and was listened to with the closest attention by the musicians.

Following the lecture Theodore Gordohn, violinist, of Los Angeles, played five original compositions, the accompaniments being played by Vernon Spencer. They were: "June," "September," "Russian Lullaby," "Russian Love Song," "Mazurka Caprice." Gordohn, who is a native of Vilna, Russia, is a comparative newcomer in Los Angeles, but in a short time has attained an enviable position among its musicians. His compositions, filled with Slavic color, are a welcome addition to violin literature.

Miss Jennie Winston of Los Angeles, who was to have given a program of song, was forced to cancel her engagement, and the time was allotted to a lecture on "Choral Music" by W. H. Lott of Los Angeles. The lecturer gave an interesting history of choral music and a number of valuable suggestions on chorus work. Following the lecture the convention held a business meeting.

At this meeting a lively discussion took place on the proposed registration and classification of music teachers, which has been before music teachers' conventions of practically every state in the Union. This plan is designed to drive out fake music teachers and provides that all applicants for membership in the state association shall be required to pass an examination in their respective subjects before they shall be accepted, excepting teachers of ten or more years' experience; teachers of metropolitan, national or international repute as music artists or teachers, or pupils who have successfully completed a four years' course in any accredited school of music.

Inasmuch as an endorsement of the proposition would require an amendment of the association's constitution, which can be done only at the directors' annual meeting in December, the matter was postponed until that time. In the meantime, the county organizations are to take action upon the plan.

Registration Bill Indorsed.

The convention indorsed a bill which is to be presented at the next legislature compelling music teachers to register themselves as such with the secretary of state, and providing for the issuance of certificates by the state, such certificates to be displayed in their studios. Any false statement in the application, or a failure to register, is made punishable by a fine of \$500.

The afternoon session began with an organ recital by Ernest Douglas of Los Angeles at the Christian Science Church, Second and Laurel streets, Mrs. Emma Makinson, soprano, of Los Angeles, assisting, Mrs. Makinson, who has a rich, full, dramatic voice, sang charmingly. Her numbers were "The Place of Breaking Light," "From the Long Room of the Sea," "Ho, You Warriors on the Warpath" and "The Thunderbirds," all taken from Charles Wakefield Cadman's Indian suite, "From a Wigwam and Tepee."

Other numbers were: Homer's "A Banjo Song," Roy Lamont Smith's "My Soul Shall Sing" and Max Stange's "Die Bekehrte." As encores, Mrs. Makinson gave Cadman's "From the Land of Sky Blue Water" and Vernon Spencer's setting of "Thou Art So Like a Flower."

Mr. Douglas' program included three of his own compositions: Prelude and allegro quasi fantasy and theme and variations and finale from his organ suite in E minor, Max Reger's introduction and Passacaglia in D minor, Felix Borowski's second movement from the sonata in A minor, and W. Wolfenholme's "An Irish Phantasy." Mr. Douglas proved himself a master of his instrument, and drew great applause from the throng of organ-music lovers who were present.

Piano Training Explained.

At half past three in the U. S. Grant Hotel ballroom, Miss Elizabeth Simpson gave an illustrated lecture on "A Year in the Life of a Piano Student," explaining in detail the training that is given piano pupils at Berkeley. The lecture, which was illustrated by examples of technical exercises on the piano, was given the closest attention.

Following the lecture, Miss Fannie Dillon, composer-

planist of Los Angeles, played six original preludes. Miss Dillon's compositions, which are very modern in style, show that their creator thinks large. The preludes show musical erudition unusual in a woman composer. Because of their difficulty and complex harmonies, they are not likely to be popular with any but serious musicians.

Mrs. Grace Widney Mabey, soprano, of Los Angeles, sang a group of songs, giving the "Avesto" aria from Gounod's "Polyeucte," the "Care Selve" aria from Handel's "Atlanta," "Dawn in the Desert," and "Sunset in the Desert," by Mrs. Gertrude Ross of Los Angeles, and "Thou Art So Like a Flower," "Summer Night" and "At the Cradle" by Vernon Spencer of the same city. Mrs. Mabey is an artistic singer and her offerings were highly popular with the audience. Mrs. Ross' songs, of modern style, are fascinating.

Vernon Spencer, the Los Angeles pianist, played Campbell-Tipton's "Sonata Heroic." It is a tribute to Mr. Spencer's muscular power that he was able to play this selection, and it is lucky for the owner of the piano that the sonata was only in one movement. Had there been any more movements, it certainly would have been necessary to send the instrument to the factory for repairs.

The closing concert of the convention, given by the members of the San Francisco and Alameda counties delegations, was as brilliant as any given during the three-day meet. The program was decidedly a classic one and its successful rendition spoke volumes for the musical learning of the northern delegates. Miss Elizabeth Simpson gave Chopin's etude, opus 25, No. 7, and a scherzo, opus 39, both being well played. Miss Caroline H. Little's group of songs included an arlous by Delibes, Gounod's "Serenade," Strauss' "Zueignung," Brahms' "An die Nachtigall" and an aria from Massenet's "Herodiade." In response to the prolonged applause that greeted her songs, Miss Little gave an encore, "Bumble Bee," a charming little bit by Abbey Gerish Jones of San Francisco. Despite the handicap of a severe cold, Miss Little made a flattering impression.

High Honors Won.

Miss Mary Pasmore, violinist, and George Stewart McManus, pianist, played Brahms' sonata in D minor. By almost universal consent, this pair have carried off the musical honors of the convention. Miss Pasmore, who is a pupil of Henri Marteau, and leader of the well known Pasmore trio of San Francisco, displays a finished technique, interpretative artistry, and a warm, virile tone that make her playing delightful to the ear. Mr. McManus' work at the piano is sympathetic and thoroughly artistic and contributes much to the excellent ensemble which this pair present in their playing.

Marion Veckl, baritone, sang the well known prologue from Leoncavallo's "Pagliacci," the piano accompaniment being played by Mrs. Veckl. The number is always a popular one and proved no exception on this occasion.

Georg Krüger, pianist, was the final performer on the regular program, playing Chopin's polonaise, opus 23, Leschetizky's "Consolation," opus 40, No. 2, and the tremendous Paganini-Liszt "La Campanella." As an encore he played Henselt's "If I Were a Bird." A second hearing of Krüger's work still further confirms the opinion that he is a pianist of the heroic type, who is equipped with an unusual technical skill and a remarkable memory. His selections were ones which would tax even the greatest of piano virtuosi.

Then came the burlesque program above referred to, at the close of which the musicians departed, the lights went out, and San Diego's musical convention, the first in its history, was over.

Although the beneficent effects of the convention can not be estimated at this time, it is easily conceivable that they have been great ones to San Diego musicians, as well as to those from other portions of the state, in cementing friendships, promoting harmony and progress and, last but not least, spreading throughout the state the reputation of San Diego for music of a standard sufficiently lofty to enable the City of the Sun to be deservedly accounted one of the music centers of the Pacific Coast.

ORPHEUM.

Chrystal Herne, who is regarded as one of the foremost and cleverest of the younger legitimate actresses of this country, will head the Orpheum bill next week, appearing in a dramatic playlet entitled "Dora," which was written for her by her sister, Julia Herne. A specially selected company will assist Miss Herne in giving full effect to the play which is highly spoken of by the most competent critics. Among the number of artists of high repute presenting society dances is Ernette Asoria, who, with the assistance of Miss Eliante and Chevalier de Mar, will introduce a series of these captivating terpsichorean efforts and will also appear in a number of cyclonic dances.

Prince Lai Mon Kim, the noted Chinese tenor, is one of the very few Orientals gifted with an appreciation of Occidental music and a voice which enables him to do it full justice. Lai Mon Kim sings principally in English, using a program which ranges from grand opera to popular numbers, and includes many favorite ballads. He has also translated several popular song hits of the day into Chinese and his rendition of them is vastly entertaining. The Seebachs offer a particularly interesting act. The male member of the team is Harry Seebach, the champion bag puncher. His partner, pretty Harriet Seebach, aids him in his gymnastic stunts and presents a most attractive appearance in an exceedingly fetching costume.

Emil Pallenberg, who has just arrived from Berlin, will introduce three trained bears who are simply marvelous. One of them is a huge gray Siberian, another a big black Japanese, and the third a medium Siberian. They give exhibitions on roller skates and bicycles that rival many human performers in these lines. Next week will be the last of Clark and Verdi and the Five Melody Maids and A Man. With this bill, Trixie Frigiana, who is making one of the greatest hits in vaudeville, will close her too short engagement.



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A VICTOR HERBERT OPERA AT IDORA PARK.

Ferris Hartman and His Company Give a Very Delightful Presentation of "The Red Mill" Which Attracts Large Audiences Every Day.

The real comic opera spirit is prevalent in the production of "The Red Mill," which is now in progress at Idora Park. As usual with such performances, the chorus numbers represent some of the most delightful features. Ferris Hartman, knowing how to secure the best effects from his chorus, has succeeded in infusing the necessary life by means of graceful dances, including an irresistible comedy element, and vivacious musical numbers. The girls comprising this splendid organization respond enthusiastically to the opportunities thus presented to them and gather in their well merited share of applause. Ferris Hartman and Harry Pollard take care of the fun so well distributed in this little comic opera. Mr. Hartman is extremely comical in his various disguises as the pseudo Sherlock Holmes, and his burlesque of an Italian street singer, a la female impersonator, is one of the biggest triumphs of the performance. Innumerable encores reward the popular comedian for his unique genius in this direction. Harry Pollard forms a most useful associate to Mr. Hartman, never failing to take advantage of a situation that is likely to create hearty laughter and always on the spot to give the leading comedian an opportunity to make his comedy lines doubly effective.

Myrtle Dingwall continues to create enthusiasm by reason of her exceptionally flexible and mellow voice which she uses with distinct artistic discrimination and which she understands particularly how to beautify in the high notes which are as limpid as a silver bell. Miss Dingwall also enunciates distinctly so that every syllable is easily understood in any part of the large auditorium. This exceedingly clever young artist adds to her numerous vocal accomplishments an exceedingly graceful mode of dancing and quite realistic histrionic accomplishments. Alice McComb has ample opportunities to display her vocal ability and she takes good care that these chances are fully made use of. Her pleasing soprano voice is frequently applauded during the performance. Jeanne Mai has not much opportunity to display her talents in this production, but whatever she does is in accord with her fine artistry and vivacious temperament. Josie Hart reveals her fine dramatic instincts as well as an occasional vein of humor in her characterization of a lady innkeeper. Paisley Noon displays his fine baritone voice in a number of solos allotted to the severe yet droll Bourgomaster. Glen Chamberlain also sings the various arias in excellent voice and with the necessary artistic emphasis. John Raynes directs the orchestra in a manner that enhances the numerous melodic and rhythmic beauties of the opera, thus giving the production that round finish which only an adequate orchestral background is able to bestow.

THREE FLUTE PLAYERS ON A "TOOT."

B. E. Puyans, Louis Newbauer and E. M. Hecht, three pioneer flutists of the new San Francisco, have just returned from a three weeks' automobile outing and camping trip ending in Portland, Ore. As usual in such cases the three virtuosos return with a choice assortment of fish stories. They fished the Rogue and MacKenzie rivers absolutely dry, landing some huge trout with chromatic scales by means of major and minor "chords." Camp life was specially interesting. Mr. Hecht attended to the cooking, and the fact that all three young men returned in good health and spirits shows that Mr. Hecht was able to do his work properly, even though he does not yet belong to the cooks' union. Mr. Puyans chopped wood, and as far as can be ascertained his hands are still in good condition, no finger being missing. Louis Newbauer chose the most pleasant job of all, namely, dishwashing according to rag time. There was no lack of adventures, one of which is worthy of publication. While camping near the Rogue River, Mr. Puyans became more than usually suspicious, and, hearing sounds of a characteristic bassoon quality which to one inexperienced in night (camp) life were very disconcerting, he seized his revolver and valiantly charged the attacking "enemy," with the result that a perfectly sound pet "porker" of a neighboring farmer found its life prematurely abbreviated, simply because Mr. Puyans could not tell the difference between a mountain lion and a valley pig. Notwithstanding his victorious attack, Mr. Puyans failed to bring home the bacon. The three wandering musicians fined each other twenty-five dollars for infraction of certain rules, which included instructions not "to talk or think flute" during the vacation. But the most wonderful part of the trip was the fact that these \$25 (twenty-five dollars) were actually collected and "blown in." Sunshine, recreation, fishing and lazy camp life put all in splendid condition to take hold of their work for the ensuing season's activities.

HERBERT RILEY'S SUCCESS IN DENVER.

Herbert Riley, the well known 'cellist and teacher, received an offer from the Denver Symphony Orchestra, under the direction of Raffaello Cavallo, to play ten concerts as soloist during the months of July and August. Alexander Saslavski, the concert master of the New York Symphony Orchestra, of which Walter Damrosch is the director, is concert master of the Cavallo Symphony Orchestra in Denver during the two months here mentioned. Mr. De Voto, the celebrated Boston pianist, will spend his vacation in Denver and he has consented to play a series of seven chamber music concerts with Messrs. Saslavski and Riley, four of which are to be in Denver and three in outside cities. Mr. Riley will return to San Francisco about September 1st to resume his work for the prospective season of 1914-15 which will be an unusually active one.

THE JOLLAIN-MARTINEZ MUSICALS.

Giuseppe Jollain, violinist, and Prof. S. Martinez, pianist, assisted by Madame Robert J. Nichols, soprano, and pupils of Mr. Jollain gave a musicale at Jollain's Studio, 376 Sutter Street, last Sunday afternoon, July 19th. The program was an exceptionally meritorious one and exceedingly well rendered with that artistic judgment which characterizes the work of efficient musicians. Signor Martinez is an exceptionally able pianist and reveals that mastery of the instrument which makes itself known by brilliant technic and intellectual musical reading. G. Jollain, both in the ensemble numbers as well as the solos, proved himself the conscientious and refined artist that always characterizes his work. He was ably assisted on the piano by Prof. Martinez and Miss Mabelle L. Sherwood, who gave a masterly reading of the Mendelssohn concerto. Mrs. Robert J. Nichols, soprano, sang several vocal compositions in excellent voice and very artistic style. Arsene Tournier also delighted the large audience that crowded the studio, with a vocal solo. Miss Helen Purcell gave a splendid rendition of the Mendelssohn Concerto, revealing both technical fluency and emotional phrasing of a decidedly intelligent character. Miss Josephine Thoma, in a duet with Mr. Jollain, also displayed pronounced ability both from a technical and musicianly point of view. Miss Ingerson played some of the piano accompaniments very efficiently. The complete program was as follows: Piano Solo—Fantasie on Weber's Chorals (Liszt), Sig. S. Martinez; Sonata in E major (for violin and piano) (Handel), Sig. Giuseppe Jollain and Sig. S. Martinez; Vocal Soli—Expectancy (La Forge), Lullaby (Brahms), Mrs. Robert J. Nichols, Miss May Ingerson at piano; Violin Concerto, E minor (Mendelssohn), The Bee (Schubert), Miss Helen Purcell, Miss Mabelle L. Sherwood at piano; Vocal Solo—Elegie (Massenet), Mons. Arsene Tournier, violin obligato, Sig. Giuseppe Jollain, Sig. S. Martinez at piano; Vocal Soli—My Mother Bids Me Bind My Hair (Haydn), The Birth of Morn (Frencé Leon), Mrs. Robert J. Nichols; Sere-nade (for two violins and piano) (Godard), Miss Josephine Thoma and Sig. Giuseppe Jollain, Miss Mabelle L. Sherwood at piano; Piano Solo—Rondo of Djinns (Ketten), Signor S. Martinez.

E. C. Wood, formerly manager of the Baldwin Company, and now general manager of the Northwestern territory of Kohler & Chase, with headquarters in Portland, Ore., was in this city during this week on one of his regular trips. Mr. Wood reports gratifying success in his present responsible position and expresses himself unusually pleased with the outlook. He has now thoroughly accustomed himself to the conditions prevailing in his territory and is very hopeful regarding the future of his present activities. Mr. Wood is an excellent executive officer and Kohler & Chase are pleased to have secured the services of such a valuable assistant.



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TALKING MACHINE JOBBERS' CONVENTION.

L. S. Sherman, President of Sherman, Clay & Co., returned from Atlantic City a few days ago, where he attended the annual convention of the National Association of Talking Machine Jobbers, which took place on July 6th and 7th. One of the principal reasons why Mr. Sherman attended this convention was to induce the National Association of Talking Machine Jobbers to hold its next convention in San Francisco. Mr. Sherman was successful in his mission and this big organization will be here in 1915. The representatives of the Victor Talking Machine Company were specially well represented and Louis F. Geissler, formerly manager of Sherman, Clay & Co., and now general distributing manager of the Victor Talking Machine Company, played a very important role during the proceedings. Mr. Sherman and A. G. McCarthy of Sherman, Clay & Co., as well as Mr. Ruggles, who represents the big San Francisco house in Los Angeles, were the recipients of many attentions on the part of the officers of the Victor Talking Machine Company. At a banquet given by the last named organization Mr. Sherman was called upon to make an address and this was so interesting and created such enthusiasm, as reported by the trade press, that we shall be glad to reproduce part of it in the next issue of this paper. Mr. Sherman returned one week earlier than he at first expected to on account of the extreme heat that seems to reign in the Eastern States. Before returning West Mr. Sherman visited New York and Chicago where he called on members of the firm of Steinway & Sons and the Aeolian Company.

CORT THEATRE.

Commencing Sunday matinee, July 26th, at the Cort Theatre, Paul J. Rainey's Series of 1914 African Hunt Pictures will be shown for the first time outside of New York and Chicago. These pictures form the most thrilling and spectacular entertainment ever placed before the public and depict animal life, such as it exists in British East Africa in every conceivable form. In taking these pictures Mr. Rainey had very many narrow escapes from death. The same lion which killed Fritz Schindler also charged Mr. Rainey and but for the timely bullet of an attendant he too would have no doubt shared the same fate.

ALCAZAR THEATRE.

On Monday night, July 27th, Bessie Barriscale will enter upon the last week of her present engagement at the Alcazar Theatre. Her summer season has been an especially happy one and local theatregoers are loath to see the charming little star depart. The management has chosen for the closing week of this favorite Israel Zangwill's delightful comedy in four acts, entitled "Merely Mary Ann." This is one of the best plays of many seasons and it should afford Miss Barriscale unlimited opportunities for her splendid talent.

The leading role of little Mary Ann, the slavey, who becomes a great lady in the last act, will be an adequate role for Miss Barriscale. This part was originally written for and played by the present Mrs. August Belmont, the former Eleanor Robson. The supporting cast will be a feature of the production, each character being particularly picked for his or her role. Also, the mounting will be a most elaborate and accurate one.

Following Miss Barriscale, and opening on Monday night, August 3rd, will come to the Alcazar an old favorite, in the person of Charles Ruggles, who returns for a brief season of four weeks to co-star with Adele Rowland, who is best remembered here for her capital performance in "A Modern Eve." Several bright comedies and a big musical production are scheduled for presentation during their season.

SHORT ITEMS OF INTEREST.

Mrs. Matilda Wismer and her son, Hother Wismer, left for a vacation trip of three weeks at Mount Shasta. Mr. Wismer has closed his studio after a successful season of teaching, concertizing and assisting at the summer session of the University of California. He will resume his work about August 15th.

A delightful program was given at Hearst Hall of the University of California on Tuesday evening, July 21st. The program was an exceptionally enjoyable one, including the Schumann Piano Quartet, Op. 47, and an especially meritorious Trio in G, Op. 16, by Prof. David Stanley Smith, with the composer at the piano. Hother Wismer played the violin part of the quartet and trio, while Victor de Gomez played the cello. Both musicians acquitted themselves excellently. Miss Wellendorff played the piano part of the Schumann Quartet in a decidedly artistic fashion. Mrs. Anna Miller Wood Harvey, contralto, sang a group of songs in that finished style which is always admired in her.

Miss Fernanda Pratt has recovered from a serious attack of typhoid fever and is now able to be out again. Miss Pratt, accompanied by her mother, Mrs. Ernest Simpson, will leave for Europe in a few weeks where she will continue her studies with Alexander Heineemann. Miss Pratt has been unusually successful during the season and her host of friends will be glad to know that she has happily overcome the dangers of a severe illness.

Karl Grienerauer, having recovered from a severe illness which kept him confined to his home and later at the Santa Cruz Mountains for several weeks, has now resumed his studio work and will soon announce his plans for next season.

Miss Beatrice Sapiro, soprano, a very talented pupil of Mrs. Armand Cailleau, left for New York last week where she will conclude her studies. After a year or

two in the American metropolis Miss Sapiro will leave for Berlin, where she will take advantage of her opportunity to study under leading masters. Miss Sapiro is very ambitious and talented, possessing a beautiful voice and the necessary qualifications to use it in a true musicianly style. She no doubt will meet with success.

S. Camillo Engel, a well known vocal teacher and composer, now residing in San Diego, is spending his vacation in San Francisco, visiting his old friend, Pierre Douillet. Mr. Douillet and Mr. Engel were intimate friends while both were in New York. Mr. Engel has been in San Diego two years and has established an enviable reputation for himself in Southern California. He attended the recent Convention of the music teachers there.

Mrs. Richard Rees has returned from a week's vacation in the Santa Cruz Mountains. She was obliged to be back in the city in order to fill an engagement to sing for the French celebration in the Auditorium on July 14th. She has always been so successful that she has already been asked to sing for the French celebration on July 14th, 1915 and 1916. The former will take place in the new Municipal Auditorium of this city and the latter in the new Oakland Auditorium.

THE MUSIC TEACHERS' CONVENTION.

The Pacific Coast Musical Review is devoting considerable space this week to a report of the Fourth Annual Convention of the Music Teachers' Association of California, which took place in San Diego on July 13, 14, 15 and 16, and which, according to reliable information, was a brilliant success. This paper is indebted to Miss Elizabeth Simpson for copies of the San Diego Union containing daily accounts of the event, and we are sure our readers will be sufficiently interested to read what the teachers have accomplished on this occasion. The programs rendered during convention week were of a high order, and some of the San Francisco delegates tell us that they were proud of the results achieved by the Bay cities' artists. They all agree that every concert was artistically arranged and successfully performed. We are also told that some of the delegates were disappointed over the failure of the Convention to ratify the action of the State Board endeavoring to secure legislation for the registration of music teachers. They claim that this was somewhat of a blow to those who endeavor to encourage the standardization of the profession. It is expected that the question will be raised again at some future time, with probably better success. Our correspondent closes her letter as follows: And may I say personally that I am so glad that the Pacific Coast Musical Review is with us in our struggle to raise the standard of our profession? It means much to have the support of the press and especially the musical press?"

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The Musical Profession and the Musical Review

Notwithstanding the obvious necessity of a representative organ that defends the rights of the musical profession in certain territories of the United States, there are many leading members of the musical cult who do not concede the right of such a musical organ to the support of the pedagogues other than subscriptions. They frequently present the opinions that advertising is undignified.

Nevertheless, whenever a member of the musical profession is in trouble he usually turns to the musical journal either for advice or for defense. We have in our possession hundreds of letters to prove this assertion. We have never failed to respond to calls for assistance, whether they came from advertisers or from non-advertisers. The paper is now in its Thirteenth Year of continuous publication, and it has always been published in the interests of the entire profession, never demanding anything unreasonable.

But our principal ambition has not yet been fully realized, namely, that the Pacific Coast Musical Review should be larger in the number of its pages, more extensive in its news service and still bigger in its circulation among students and their parents. Among the thousands of artists and teachers residing on the Pacific Coast only one hundred are advertisers in this paper.

Our record of nearly thirteen years of continuous publication purely in the interests of the profession should entitle us to the united support of such profession. We have refused several very tempting offers to leave this Coast or sell the publication, thereby making sacrifices on our part, and made them gladly. Still there are hundreds of teachers and artists who are not willing to even support this paper by means of advertisements.

The Pacific Coast Musical Review reaches the musical public at large—not only members of the profession, but students and their parents. Thousands of copies are sold during the year to students and their friends by reason of our careful reviews of Students Recitals. Not even a daily paper has such a large exclusively musical circulation as this paper has on this Coast. And still there are hundreds of teachers who lose thousands of dollars, because they can not understand the usefulness of an advertisement in these columns. To prove the great advertising value of this paper we call the attention of every member of the profession to the class of teachers and music dealers represented in its columns. They belong invariably to the most successful class of teachers, artists and dealers on the Pacific Coast.

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Price 10 Cents

PUBLIC SCHOOL MUSIC RECEIVES MUCH ATTENTION IN PANAMA-PACIFIC EXPOSITION PLANS

Authorities in Charge of Music Departments in Grammar Schools, High Schools and Universities Co-operate with Exposition Officials to Give School Children and Music Students Opportunities to Show What is Being Done in Musical Education.

(Specially Compiled by the Editorial Bureau of the Panama-Pacific International Exposition)

Thousands of young voices will blend in harmony when the Panama-Pacific International Exposition welcomes the world at San Francisco in 1915, and they will sing their national songs in their mother tongues and dance the folk dance which their fathers and mothers have danced for centuries gone by. Monster choruses of over five thousand boys and girls will render patriotic and folk songs. Chorals will be held by the youthful singers, and individual children gifted with musical talents will join in making the "seven hills" of San Francisco resound with sweet and charming melodies. Classes will be conducted showing how singing is taught and conventions of music supervisors and instructors will gather at the Golden Gate to interchange ideas, while their young pupils delight the ears of millions of visitors. Outdoor and indoor concerts will be given in which the school children of the United States, as well as those of foreign nations will display their accomplishments along musical lines. The Exposition year, from February to December will ring with pure, childish voices singing beautifully and with joy. Orchestras, glee clubs, mandolin clubs and bands composed of school boys and girls will journey to the Exposition to show what modern education is doing to develop the children artistically as well as practically.

Nothing more delightful will greet the eyes of the visiting world than a soft green lawn on which a thousand little girls in neat, white dresses are dancing to music around a May-pole, and nothing will prove a more luring attraction than a chorus of some hundred tots of the lower grades joining as they sing some nursery rhyme appropriately set to simple music and accompanied by dramatic gestures, illustrative of the meaning of their song. America's cosmopolitan population, composed of men and women born beneath every flag that flies upon the face of the earth, will send its children to the great World's Fair to show what the Stars and Stripes have done to make them love their new fatherland, and these sons and daughters of immigrants from every land beneath the sun will stand side by side with native sons and daughters, joining with their souls as they sing "My Country 'tis of Thee" and "The Star Spangled Banner." Music, and especially song, has done more to arouse patriotism and to sustain it than any other human institution, war included. For what thrills the soldier as he marches past and the spectator who watches him more than the roll of the drum and the shrilling of the fife? The French Revolution was born of the Marseillaise, sung by an army of peasants who swept across France, stirred with the courage of heroes while they heard those martial strains summoning them to fight for liberty and brotherhood.

America's gallant patriotic songs will be sung at the Exposition by the children of German, Irish, Italian, French, Spanish, Russian, Dutch, Chinese and Scandinavian parents. The world's offspring, who find on this new continent freedom, will sing out of grateful hearts the proud songs of this land of the brave. George W. Stewart, of Boston, Director of Music for the Panama-Pacific International Exposition, and J. B. Levison, chairman of the Exposition's committee on music, are working together and making elaborate plans in order to make the musical features of the Exposition memorable and unique. They are not forgetting school music in their colossal preparations. The leading musical associations of the country, interested in musical instruction, will co-operate with the musical authorities of the Exposition to gather as many children as possible for musical features and to assure quality as well as quantity to the children's efforts. An interesting sight at the Exposition will be a chorus of Oriental children singing American songs and universities and colleges will send their musical and glee clubs to entertain the visitors to the Fair. In all the large cities of the country where music is included in the course of study, superintendents are looking forward to exhibiting the work of their school along this particular line.

The Musical Section of the National Education Association of which Miss Agnes Pearson, supervisor of music in the schools of Chicago, is chairman, and the Musical Supervisors Association, consisting of leaders in the teaching of school music from all parts of the

United States, will assist the Exposition in making the work of school children not only entertaining but also indicative of what the modern school is doing for its pupils in the way of developing them aesthetically. A section of the International Congress of Education which meets at the Golden Gate in July, 1915, will devote its time to the discussion of pedagogy and practical devices applicable to music in the schools. Professor R. M. Seeger of the University of California will assist the Exposition authorities in the formulating and carrying out of their plans. President A. A. D'Ancona of the San Francisco Board of Education, under whose

Education Association and now supervisor of music in the public schools of San Francisco, is one of the leading authorities upon school music in the United States. She is interested in what the Exposition is contemplating along the line of her specialty. Under her direction great choruses of school children have on former occasions exhibited to the delight of throngs of San Franciscans their musical accomplishments. What has been done in this direction will probably be repeated in 1915 with even more grandeur and preparation. The music section of the California Teachers Association, Herman E. Owen, President, is also co-operating, among its members being Mrs. L. V. Sweesy, Mrs. Mary E. Ireland, Professor E. W. Martin, of Leland Stanford University, Professor Paul Steindorff of the University of California, Professor C. E. Rugh of the University of California, Miss Alice Baumbaugh, Miss Cora Jenkins, O. M. Osenbaugh, Mrs. Ethel Graham-Lynde, Miss Ada G. Jordan, J. E. Hancock and C. L. Biedenbach.

Choruses of children will be trained in the singing of folk and patriotic songs and songs by modern composers. These choral groups will vary in size from 300 to perhaps 6,000 voices. Songs by Schubert, Schumann, Strauss, Abt, Mozart, Mendelssohn and Reinecke will be selected as well as folk songs such as "Way Down Upon the Suwanee River," "Olk Kentucky Home" and "Annie Laurie." The patriotic songs as well as children's songs by Reinecke, Miles Foster, John Paine, and McCurrie, and appropriate selections from modern composers such as Nevin, DeKoven will also be chosen for rendition. Many of these concerts consisting not only of vocal but of instrumental selections by school children will be given indoors in the great million dollar auditorium now in course of construction at San Francisco's Civic Center, while others will delight vast audiences on the Fair grounds, particularly in the Palace of Education. Outdoor concerts will also be arranged similar to those given in years past. Holidays such as the Fourth of July, May Day, Flag Day, Memorial Day, Serra Day, Portola and Thanksgiving will give ample and appropriate opportunity for choral singing by children from the schools. Handel's Largo, the Intermezzo from Cavalleria Rusticana, the Sextette from Lucia di Lammermoor, selections from Stabat Mater, the Pilgrim's Chorus, Miserere from Il Trovatore, Blue Danube, Ardit's Waltz, the Barcarolle from the Tales of Hoffman, the Three Grenadiers, Praise Ye the Lord, by Gounod will make up the repertoire of the children singers. Aside from these selections there will be rendered songs from the composers of Germany, France, Italy, Spain and other countries.

On one occasion a chorus of children, trained by Miss Carpenter, sang before Madam Tetravini, in one of the open squares of San Francisco, and upon other occasions under the same leader they have sung while marching through the streets. In 1909 when San Francisco celebrated its Portola Festival, 6,000 pupils from the public schools gathered in a city square and rendered Spanish songs to be followed by inimitable semi-choruses of little Chinese boys and girls who captivated the host of spectators by their "motion songs." Half a city block of school children responded on that occasion to their leader who urged them to sing distinctly and with practiced care, and they waved their flags in perfect unison with a single motion. In the Palace of Education, model classes in singing are to be conducted showing how music is taught throughout the several grades in the elementary and high schools. Classes of Kindergarten toddlers will sing their little baby songs moving their tiny hands and feet with appropriate gestures so as to illustrate what they are singing. Demonstrations of similar nature will be conducted by expert teachers following the course of music from the lower grades to the higher.

In the first grade vocal drills consisting in the use of the pitch-pipe, in the proper position for sitting and for breathing will be taught as well as how to employ the lips and throat in singing. Simple songs will be sung by individuals and by class group. Ear training, rhythm and high singing are topics for instruction. In the second and third grades the exercises gradually increase in difficulty.

(Continued on Page 3, Col. 1)



ARTHUR SHATTUCK

The Distinguished American Pianist Whose Instructive Article "The Family Tree of the Piano" Appears in this Issue (See P. 5)

charge are 40,000 children who receive regular instruction in music, will work with the Exposition and especially assist in arranging model classes in the Palace of Education where school children will be taught music before the public. The children who are being given systematic musical instruction will display what they have gained from their work. City Superintendent of Schools Alfred Roncovieri of San Francisco, a great music lover, is interested in the plans of the Exposition and with the permission of the Board of Education will do what is appropriate to show what is being done in the schools through musical lessons.

In the meanwhile, choruses are being trained in many cities, and in San Francisco a movement is on foot through the Philharmonic section of the Recreation League whereby social unions will be organized in all parts of the city this year which will be the nucleus for a great chorus of mixed voices, 1000 strong, to sing such selections during the Exposition as Handel's Messiah, Mendelssohn's Elijah and St. Paul. Haydn's Creation and Seasons, Ulysses Grant Saunders is the chairman in charge of this work. Miss Estelle Carpenter, former secretary of the Music section of the National



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PUBLIC SCHOOL MUSIC AT THE EXPOSITION.

(Continued from Page 1)

Two-part singing is begun in the fourth grade and continued in the fifth. In the sixth grade special attention is given to voices of boys which are beginning to change about that time and drills in ear-training and rhythm are pursued further. In the seventh grade voices are classified into soprano, alto and bass, and three-part songs are introduced. The eighth grade children learn the major and minor scales and drill in chromatics. Musical notation and sight reading are developed to a high degree of perfection by this time.

Song competitions between various schools, between the champion school singers of various states and nations will also be among the features of the Exposition. Large choruses of children will sing their songs before the judges chosen from among the world famous singers who will attend the World's Fair. Such competitive exhibitions will attract thousands of interested visitors who will delight in the contest as well as in the musical performances themselves.

Arrangements may also be made whereby individual boys and girls who have shown particular talent in music may give the visiting throngs entertainment by solo singing, by piano playing and by demonstrations of musical skill upon the violin and other instruments.

Folk dancing, which has recently come into such prominence as a recreation for girls, which teaches grace and muscular control as well as rhythm and enjoyment of music, will be a feature of the many exhibits in the field of school music. Folk dances which have been handed down in all nations of the world for generations are a link which binds the Old World to the New, the past to the present, and children to their parents. Thousands of immigrant fathers and mothers feel their hearts leap high with joy when they see their boys and girls dancing today in their adopted fatherland the very dances which they as boys and girls danced in the old country.

The nations of the world, assembling at the Golden Gate in 1915, will see their children dancing the folk dances of the Old World on California's lush, youthful soil. Hundreds of children will dance as one child over rebounding meadows to the tune of some rhythmic air which has kept feet dancing for centuries and which will not even now allow young legs to be still. The children cannot resist the call of these vibrant melodies, brimful of the joy of the nations in the days when they were as young as children themselves.

In their snow white dresses, trimmed with gay and white ribbon, the little girls will dance over the green sward, now around a May-pole, now with clapping hands, now swinging their supple bodies gracefully to the measures of a hornpipe or Highland Fling. Among the dances which will delight the countrymen of all nations at the Exposition will be the Irish lilt, the Chimes of Dunkirk Carrousel, Reap the Flax, Ace of Diamonds, Rheinlander, Oxen Dance, Danish Dance, Highland Fling, Shoemaker Dance, Polka, Schottische, Tarantelle, Swedish Dance, Sailors' Hornpipe, Norwegian Dance, Slavic Dance, Czardas, Irish Jig, Traillan and Russian dances. The school children of New York City, Boston, Los Angeles, San Francisco and Chicago have been trained most carefully in the past few years in folk dancing, and probably these cities will exhibit what their pupils can do.

School bands and orchestras will also be called upon to show their prowess at the Exposition, and many cities boast such groups of musical performers. San Francisco has a high school orchestra composed of thirty odd pieces which will no doubt be on hand for 1915. Players of musical instruments from Lowell, Mission, Girls, Polytechnic and Commercial High Schools have formed this orchestra which is conducted by the Superintendent of Schools, Alfred Roncovieri, himself. The orchestra, with members from both sexes, has performed to the delight of many critical audiences symphonies as well as other musical classics. The several high schools, apart from orchestras, have smaller orchestras of their own, comprising from ten to fifteen pieces.

Songs by the pupils of the Oriental school of San Francisco, which has only Chinese and Japanese children on its roll books, will be a unique feature of any musical program, for these pupils sing the American national songs with great gusto and feeling. A chorus of 300 of them sang upon a former occasion under the direction of Miss Carpenter.

Speaking of the work of children in music, Miss Carpenter recently said: "Have you ever thought of the value of correct singing to children? Have you realized what it means to the child to breathe properly, to enunciate clearly in full round voice, to stand well, to throw the voice in talking as well as in singing? Singing will give pleasure to busy, worried days, and will draw the pupil into closer sympathy with the teacher. The refining influence of a sweet voice upon a whole community cannot be measured.

"There is an ethereal purity, a sweetness in the tone of a well-trained children's chorus which is powerful to still the hearts of people. If in addition the children themselves are feeling and living the song or thought as they sing, a great effect is produced upon the listener. "We do not expect in the schoolroom so much to develop the voices of the children as to guard them from harm, so that by right use the natural intrinsic beauty of the child voice will be preserved to be an unending delight to the possessor and to all who hear it."

What telling combinations may be made by arranging for these children's choruses to give concerts in conjunction with many of the musical features, planned by the Department of Music in its adult branches, cannot as yet be outlined. The music department of the Exposition will have organized for the entire period covering the World's Fair a splendid symphonie orchestra and will have procured the talents of many of the finest bands and orchestras of Europe and America to give concerts at the Golden Gate.

The children who attend the Exposition to take part in the giant choruses will have an opportunity, therefore, to hear the finest musicians in the world, and the finest musicians in the world today will have an opportunity to hear the youngsters who are to be the finest musicians in the world a few years hence.

Since the Exposition is to exemplify the progress of the world through education, no expense or effort will be spared to make musical exhibits complete and suggestive, for few factors have been more powerful in civilizing mankind than music. The millions of men and women who will come from every quarter of the globe to San Francisco in 1915 to pay tribute to the world's achievement will not be disappointed in what the children will show them in the way of musical accomplishment.

"MERELY MARY ANN" OF MUSICAL INTEREST.

Israel Zangwill's Charming Comedy Includes Problems
 of Modern Musical Thought Well Worthy of
 More Than Passing Attention.

By ALFRED METZGER

Ever since the writer began his journalistic activities in San Francisco the Alcazar Theatre was his favorite among the homes of the drama in the city. In the first place, we have always considered a stock company a necessary educational institution, and secondly, the management of the Alcazar Theatre has never failed to endow its splendid enterprise with an energy, a conscientiousness and an integrity which is, and always has been, worthy of the united patronage of the metropolis of the Pacific Coast. During the sixteen years we have visited the O'Farrell Street Playhouse we have never witnessed one performance that was not superior in merit compared to the more reasonable price of admission. In most instances we have found the productions of the Alcazar Theatre superior to most of the theatrical performances sent to the Coast by New York managers. If a community does not appreciate an institution of this kind to the fullest extent, it is not worthy to have such a home of the drama, and we are afraid that there are times when the management of the Alcazar Theatre does not receive that patronage which its unquestionable merit and usefulness as an educational institution and a place of entertainment so justly merits. One of the very best productions we have witnessed at the Alcazar Theatre is being presented during this week. "Merely Mary Ann," by Israel Zangwill, is a real comedy, containing life-like character studies and the enumeration of important social and art problems. Not the least of these problems revolves around the musical taste among the public, even giving a glimpse into the confusing question of music study.

The characters that carry out the musical end of the action include Lancelot, a composer; Herr Brahms, a music publisher; Peter, a young business man, who composes "popular" music on the side; Rosie, who wants to take piano lessons; Mrs. Leadbatter, her mother, who wants to see her daughter play "pieces" right away, and Mary Ann, who loves music for its own sake. Then there are various society people who discuss music in the usual "society" way. While Mr. Zangwill does not tell us anything new he reaches a class of people to whom the attractive presentation of these questions ought to appeal. The business man who composes popular songs is offered thousands of pounds for one "hit" by the enterprising publisher, while the really excellent works of the genuine musician, who does not wish to stoop to "cheap" musical tricks, is close to the starving point, until he follows the advice of his friends, the business man and the publisher, to write a song with a "popular" melody and a "popular" sentiment in the words which aid him to make enough money until he composes an opera, really worth while, which makes a name for him. After his name is made, it does not make any difference what he composes, for people are simply "crazy" about him and buy anything that he writes, with the result that he becomes a rich man, and is able to marry his Mary Ann, who has become an heiress with that sudden turn of events that one finds so frequently in novels and plays. While the play is, indeed, excellently enacted by the decidedly capable members of the Alcazar stock company, the few technical discussions of music that occur in the third act do not come convincingly from the lips of the players. They evidently do not understand music sufficiently well to know what particular terms to emphasize and how to accentuate those ideas that contain the real musical kernel of the thoughts which the author endeavors to transmit. In other words, the actors, through perhaps no fault of their own, hurry through a brief technical discussion of triads, intervals, harmonic treatment, etc., of classic as compared with popular music in a manner that impresses one who knows with the conviction that the speakers seem somewhat puzzled and wish to have this part of the dialogue over with as quickly as possible. They impress the cognoscenti with the belief that they feel very uneasy while this technical discussion is going on, and possibly they do.

Howard Hickman as the genuine composer is indeed exceedingly skillful. He does not exaggerate the character and does not endeavor to extract an element of cheap comedy from it which might easily be done by one less artistic than Mr. Hickman is. He obtains a character study that one may meet now and then in life. He emphasizes the eccentricities of genius without making the character ridiculous, and he obtains the evident vein of humor without descending to burlesque. The Lancelot of Howard Hickman is one of the most refined and most effective bits of character delineation that we have ever witnessed on a local stage. It would be difficult to imagine a more endearing or lovable impersonation of Mary Ann, the child of nature and the natural embodiment of a genuine lover of music and poetry, than Bessie Bariscale delineates in this splendid sketch from life. Her simplicity of thought and manner, while portraying the simple country maid, whom circumstances have placed in, what is socially known, as a "menial" position, is a bit of artistry that must be witnessed to be appreciated at its real merit. The decidedly realistic and therefore exquisitely humorous way in which she listens, with almost superhuman patience, to the strictures of her "supervisors," and replies with a naivety irresistible in its genuineness, stamps Miss Bariscale as an artist par excellence. Then, again, the contrast between the "slave" and the "lady," into which she has been changed by reason of acquiring a fortune and at the same time proper manners and educational "polish," is so happily emphasized that one can not but admire the versatile grace which enhances Miss Bariscale's refined histrionic art. One of the most attractive accomplishments of Miss Bariscale is her delightful mode of repression which prevents her from forgetting that she is one of a series of characters that interpret a story and not a "star" who wants to predominate throughout the performance. She gives every character in the scene his or her chance to step in the center and, by judicious obliteration of self, assists her colleagues to produce a well rounded-out and well balanced performance. This ability, and indeed this little trait of character, is very rarely noticed on the stage today, when "stars" are ever ready to sacrifice their fellow players in order to monopolize attention.

Adele Bergarde, Kernan Cripps, A. Burt Wesner, Edmond Lowe, Frank Wymann, Lawrence Edmonds, David W. Butler, Dorcas Matthews, Hope Latham, Nellie Strickland, Pauline Hillenbrand, Ann Lockhart, Dora May Howe, Edna Grottschier and Clifford Stewart combine to make the production as thoroughly enjoyable a performance as one can possibly imagine. And in this connection we can not omit to extend our heartiest compliments to Fred J. Butler, who, according to our humble view, is the most capable stage director that has come to our attention in a long while. We have witnessed first night performances of traveling companies that can not compare with some of the first night productions we have seen at the Alcazar Theatre. "Merely Mary Ann" is a case in point. It was a decidedly smooth performance. Mr. Butler also has an artistic eye to adequate stage appointment, and some of the exterior scenes we have admired at the Alcazar are some of the finest pieces of stagecraft we have come across, and we have seen a great deal since going to theatres at home and abroad. Now if we pick out one of the young aspirants for histrionic honors from this fine array we do not intend to convey the idea that the others were not equally worthy of detailed attention, but because this one young lady has been familiar to the readers of this paper during the last year or more, ever since she first attracted our attention at a private event in the home of Mr. and Mrs. David Hirschler. We refer to Pauline Hillenbrand, who made such an excellent impression at that time by reading extracts from Magda, and who since that time has had various opportunities to verify our good opinion of her as a member of successful theatrical companies.

This time Miss Hillenbrand has her first chance to appear with a company of distinct artistic merit. We were very much interested in the manner in which she would hold her own in an aggregation of such experienced people as the Alcazar Company invariably engages. And we are ready to confess that we were not disappointed in the manner in which Miss Hillenbrand interpreted the role of Lady Chelmer. Regal in appearance, attractive in looks, decidedly graceful in deportment, and delightfully natural in delivery of her lines, Miss Hillenbrand impressed one with the conviction that she has unusual talent in her chosen art. Without effort she succeeded in enhancing the witticisms which the author has inculcated in the lines and without exaggeration or affectation she gave a realistic impersonation of the lady of the world—the genuine society leader. Possessing the gift of pianistic knowledge, Miss Hillenbrand was able to play the accompaniments to a vocal solo that opens the fourth act, thus lending verisimilitude to the character of a cultured and refined woman. She was, furthermore, tastefully attired and in every way fitted into the picture. We are more than ever convinced that Miss Hillenbrand has a very brilliant career ahead of her. Next week the Alcazar Theatre again tries its luck on a musical comedy entitled "A Modern Eve." This entertaining and sparkling bit of picturesque stage literature has been seen here before at two-dollar prices and at that time made an excellent impression. With the assistance of Charles Ruggles and Adele Rowland, who also appeared in the two-dollar production, the attraction should prove one of the artistic triumphs of the Alcazar season.

Julius Gold, the distinguished violinist and exponent of Harmony and Theory, who has recently located in San Francisco, has associated himself with the Manning Conservatory of Music. We are very glad to hear that such an excellent disciple of the art of music has found recognition so quickly. We are certain that this association will not only prove of advantage to Mr. Manning and Mr. Gold, but will be of benefit to anyone eager to partake of an opportunity to obtain musical knowledge, and also to the musical profession by finding such an able pedagogue added to its colony.

MISS JETTIE HUNT PASSES AWAY.

The First of the Mansfeldt Club Members to Succumb, Leaving a Host of Admiring Friends and Loving Relatives—Promising Career Prematurely Cut Short.

Miss Jettie Hunt, a very talented young pianist and a member of the Mansfeldt Club, died in Alameda recently, the funeral taking place at her mother's home, at 501 Santa Clara Avenue, on Friday, July 17th. Hugo Mansfeldt, her teacher, and Mrs. Mansfeldt attended the obsequies, the former playing Chopin's funeral march, which was one of the deceased's favorite selections, she being an exceptionally skillful interpreter of the great Pole's wonderful compositions. Miss Hunt was not only one of the most gifted members of the well known Mansfeldt Club, but her personal charm was such as to create for her a host of friends who admired her both for her magnetic personality and her beautiful character. Miss Hunt was one of Mr. Mansfeldt's favorite pupils, and besides being musical to an unusual extent she was a lover of natural beauty, being especially fond of flowers. Her teacher, according to his own testimony, expected to make her one of the greatest pianists in America, and he adds that her talent justified his expectations, so that his sorrow and regret over her untimely death is nearly as great as that of her parents.

It is always possible to pen words of consolation when speaking of the demise of one who has been able to accomplish his purpose in this world and who, after fulfilling the expectations of his friends, is called upon to meet his Creator but when a youthful, refined, talented and beautiful girl (Miss Hunt was but 18 years old) is suddenly torn from the arms of her relatives and friends,



MISS JETTIE HUNT

A Talented Young Member of the Mansfeldt Club Who Died Prematurely, Leaving a Host of Admiring Friends

consolation becomes a very, very puny effort, and the only way in which it is possible to demonstrate one's sympathy is really by the eloquence of silence, or, as Mr. Mansfeldt has done, through the medium of music. The finest monument that can be erected for this young member of San Francisco's musical cult is that which her fellow members in the Mansfeldt Club may cherish in their hearts by emulating her fine example as to beauty of character and love of art, and occasionally pay silent tribute to her memory.

ORIGINAL MUSIC IN "CABIRIA."

We take pleasure in publishing the following letter received by us last week from the musical director conducting the orchestra of "Cabiria," the management pictorial production now exhibited at the Galety Theatre: San Francisco, July 21, 1914.

Dear Mr. Metzger:—

Thank you for your kindly mention of my work with "Cabiria" in your latest issue. But the choruses are not operatic selections. The Baal Baal is from Mendelssohn's Elijah. The "Men of Carthage" (Trip over the Alps) and the "Fire Chorus," during the burning of the fleet, are both my compositions, the latter composed especially for this scene, while I was aboard the Twentieth Century from New York to Chicago to produce the show there. The last chorus is from "Cowen's Rose Maiden. With kindest regards, I am,

Sincerely Yours,

JOSEPH CARL BREIL.

(Note—The expression "operatic" selections which appeared in our review of the Cabiria music was a typographical error. We wrote originally "oratorio" selections,

but evidently the printer misread the term and the proof-reader overlooked the mistake. We are glad to hear that two of the choruses are from the pen of Mr. Breil; they are certainly worthy of the highest commendation. We have just been informed that "Cabiria" will be given another week on account of its unprecedented success. It was originally to be given only two weeks, and the fact that it drew large audiences for three weeks and is now launched upon its fourth and final week speaks highly for its merit. Not many moving picture spectacles can command the prices and draw the houses which Cabiria has done. We should advise our friends to see this fine production before it is taken off the San Francisco boards.)

MUSICAL ACTIVITIES CONTINUE DURING SUMMER

Splendid Offerings Being Enjoyed in All Parts of the Country Through the Medium of the Victor Talking Machine Records.

The public interest in musical affairs continues without abatement during the summer season. The great artists continue to sing and play for the people, and while it is true that the artists are not present in person, their renditions are none the less real as you hear them on the Victor or Victrola. Wherever people go for recreation during the summer months—the summer home, the clubhouse, the hotel, the yacht, the camp—Victor music helps to make their vacation more enjoyable. There is new enjoyment just now because the new Victor Records for August have just been issued. Caruso throws himself wholeheartedly into a rendition of a fascinating yet plaintive song, "Manella Mia," and sings it with a careless gaiety and with that indefinable touch of pathos which seems a part of Neapolitan songs. It is by no means a sombre one, however, as its breezy swing gives it quite an opposite character. The great tenor is also heard in another famous concerted number from Verdi's Masked Ball, the quartet from the first act, which is admirably given by Caruso, Hempel, de Segura, Rothier, and the Metropolitan Opera Chorus. Titta Ruffo sings an air from Franchetti's Cristoforo Colombo, in which he sang the title role in its first American production last season. The number is the fine "Our Love is Like the Stars," and it is rendered with a glorious outpouring of the famous baritone's noble voice and much dramatic power.

Dinh Gilly, the noted Algerian baritone, is heard in a duet with Emmy Destinn. It is a fascinating folksong of Bohemia, and as Bohemian is Mme. Destinn's native language, her interpretation is wholly delightful, and M. Gilly, who has had the advantage of the prima donna's coaching, ably assists her. Alma Gluck and Louise Homer present another of their superb duets, that grand old hymn, "Rock of Ages." John McCormack's loveliest tones are in evidence in his effective rendering of Tosti's charming "Good-Bye," and Evan Williams sings the favorite "Beautiful Isle of Somewhere" reverently and with admirable diction. Christine Miller, whose lovely contralto voice, appealing style of singing, and gracious personality have endeared her to many thousands of concert-goers throughout the country, is now a Victor artist. She presents for her first renditions, two darkey songs—the favorite "Old Black Joe" and "Come Out, Mr. Sunshine"—both given with admirable expression and a clearness of enunciation which is quite unusual and delightful.

Maud Powell gives two dainty violin numbers by Bach and Gluck—the Bouree in B minor, from the Second Sonata, one of Bach's most attractive and characteristic movements for the solo violin, and a lovely Gluck Minuet, which has been one of the most popular numbers on Mme. Powell's recent program. The Tollefsen Trio (violin, cello, pianoforte) plays that little gem of melody, "At the Brook," which is very attractive in its trio form, and on the reverse side of the record the Florentine Quartet (violin, cello, flute, harp) presents the lively Drigo "Serenade." Pietro Deliro, the world's greatest accordion player, gives two more standard numbers, the "Rigoletto Quartet" and the "Light Cavalry Overture," which bring out beautifully the rich, organ-like tones of his instrument. The Victor Military Band contributes eight splendid dance numbers which will find high favor with the public—four Hesitation, and four One-Steps, two of the latter being sparkling medleys of popular hits.

The offerings of the Victor Light Opera Company comprise two attractive series of "gems"—one from the "Follies of 1914," the other from the delightful fantasy, "Iole." The ten melodious and catchy song hits presented by the Heidelberg Quintet, the Peerless Quartet, and other favorite Victor singers, leave nothing to be desired and are sure to be appreciated by the lovers of popular songs. The list of educational records is further enriched by the addition of eight new numbers, interesting to the little ones and splendidly rendered. Elsa Baker sings two favorite game songs, quaint conceits of the child world. Raymond Dixon sings two Irish songs, and "Over the Summer Sea" which is set to the melody of the familiar and beautiful "La donna e mobile." Reinold Werrenrath's ringing baritone is heard in "The Blacksmith," and Harry E. Humphrey tells interestingly that inimitable child fancy of James Whitcomb Riley, "The Bear Story, that Alex. Yist Maked Up His Own Self."

MUSIC IN THE SANTA CRUZ MOUNTAINS.

Miss Elizabeth Westgate, the pianist and organist, is spending her usual two months' vacation in her cabin in the Santa Cruz Mountains. While most of the holiday is spent in rest and recreation, and in entertaining various house guests, Miss Westgate has by no means been completely idle. A club-house built for the use of the mountain people, which boasts of a good circulating library, and other useful and entertaining features, and is carried on by the unselfish work of some of the well-to-do residents, and the small dues of the members, has lately purchased an excellent piano to add

to the attractiveness and entertainment of the club. To assist in the piano fund, Miss Westgate has arranged two programs this summer, calling upon her musical friends and her house guests to take part in the affair. Quite a neat sum of money has been secured in that way, for the summer people as well as those for whom the club is particularly intended were present in numbers, glad to pay the small admission fee to benefit the institution.

On one occasion, Mrs. Harry Sherwood and her daughter, Miss Mary who plays 'cello and piano equally well, and her son, Warner Sherwood, just home from years of violin study with Sevcik at Prague and Vienna, assisted in a program. Mrs. Sherwood plays a beautiful Italian flute with great taste. Miss Alice Claire Higby a young contralto with an unusually lovely voice, sang several times on the same program. The other program consisted of Poe's "The Raven" recited by Fredrick Maurer, Miss Westgate playing the piano setting. Miss Mary Anderson, the young soprano who is making a name for herself as a singer, gave ten songs.

Miss Westgate has had a class in composition this summer, holding sessions under the trees, or on the porch, as fancy, or the weather have dictated. She will return to her regular duties about August first.

ESTHER PLUMB.

Some recent press comment:

Esther May Plumb, at her song recital on the artists' course last evening, proved herself worthy of all the praise which the critics bestowed upon her marvelous voice and artistic singing.—Yankton, S. D., Press-Dakotan.

The lovers of fine art in music were given a rare treat last night at the opera house in the splendid program rendered by Miss Esther Plumb. Seldom, if ever, is a city of this size favored with a performance of its quality by an artist whose musical ability ranks her



PAULINE HILLENBRAND

An Unusually Gifted Young Actress Who Appears at the Alcazar Theatre this Week

with the most eminent of the coming great American vocalists, and the occasion will long be a most pleasant memory to those who were fortunate enough to hear her delightful interpretation of the best there is in musical art.—Rogue River Courier, Grants Pass, Ore.

The third recital in the artists' course, under the direction of the University School of Music, was given Tuesday night in Morrow Hall by Miss Esther Plumb of Chicago, who was listened to with close attention by an audience which tested the capacity of the hall.

In general, the contralto voice does not receive its full share of appreciation, and it is often observed that the brilliant soprano arias in opera and oratorio astonish and excite audiences more than the sombre melancholy ones given to the contraltos; but it is when the public has an opportunity to listen to an artist like Miss Plumb that the richness and beauty of the contralto voice and the literature for the same is properly estimated.

The program covered a wide field of vocal art, giving the singer an opportunity to display her remarkable versatility of technic and musical interpretation. With such an artist, it is hardly necessary to call attention to her mastery of technic, for all the processes of vocalization were kept most cleverly in the background by the pure force of her pleasing personality and consummate art. Besides presenting four groups of songs, she most generously added five encores, "Shadow Dance," by Teresa Del Riego; "The Little Irish Girl," by Hermann Loehr; "Rockin' in the Win," by W. H. Neidlinger; "Mammy's Song," by Harriet Ware, and was obliged to repeat one of her songs which was on the program, by Sigard Lie, called "Soft-Footed Snow," which showed a splendid sotto voce.

The recital was one of profit and pleasure, and a part of the strong work which the school of music is doing, to the end that the pure love of musical art shall be fostered in the community.—Champaign (Ill.) "News."

LEANDER S. SHERMAN ON TALKING MACHINE.

Speech Delivered by Mr. Sherman at the Banquet of National Association of Talking Machine Jobbers, Atlantic City, July 7.

(From The Musical Courier Extra, July 11, 1914)

If I could talk as well on my feet as a ten dollar Victor can talk anywhere, I should feel pretty well satisfied with myself.

In some respects I feel that I resemble such an instrument, and in other respects we differ.

The Victor has a diaphragm and a sound-box; so have I.

The Victor has a motor; I believe I have one.

Here is where we differ:

The Victor has a sharp needle; to offset that, I think I have a dull noodle.

The Victor has a good record; possibly I have a record that is not so good.

In the talking line, the Victor can do its work far better than I can.

Why is this?

The Victor doesn't have to think. Mr. Johnson has done the thinking for it, so it simply obeys its Master's mind.

I have been deeply interested in the proceedings of this convention and in all that transpires pertaining to our princely entertainment and educational advantages.

I believe this association to be largely composed of gentlemen who actually work in the Talking Machine vineyard. I asked myself the question, what have I personally done for this vast industry that entitles me to participate in your deliberations?

To be sure I am a member of an organization that markets a large output of the Victor product, but that circumstances alone does not satisfy me as being sufficiently personal so I became retrospective.

It came to my mind that fully a quarter of a century or more ago, which was long before this industry had started, I did a very simple thing, the outcome of which is having today a powerful influence in the talking machine world.

What was that simple thing?

I wrote a want ad for one of the music trade papers of only a few lines, which read something like this:

"A prominent Music House on the Pacific Coast desires to secure an efficient Manager for its Small Goods Department, Wholesale and Retail. Address So & So. Ten days' silence on our part may be considered as a negative reply."

We received many replies to that advertisement, mostly from persons who were already filling responsible positions with good houses; we did not want a man who was out of a job. After careful consideration of the various applicants I corresponded with the one who made the most favorable impression, requesting that he send his photo. Negotiations were satisfactorily completed, and as he was a handsome young fellow he proved an easy winner for the position. His youth seemed to be our only objection, but we found him to be well matured for his age.

The department grew and continued to grow under his management, absorbing more capital all the time, but as the results were in keeping with increased investments there was no objection on that account.

Each succeeding small goods catalog we published increased both in size and elegance.

Frequent trips to the East and Europe by the manager kept the numerous lines in that department up-to-date.

Some of you know and others may have guessed by this time that the young man we selected from that advertisement of more than a quarter of a century ago was Mr. Louis F. Geissler.

How did we get into the talking machine business?

In the very infancy of the industry, even before it had fairly started in this country, to use a Frenchman's expression, a wholesale liquor dealer came to me in the "garbage of a gentleman," stating that a sample talking machine had been sent out to him from New York with the request that his house take on the representation of it or place it with some responsible concern.

As it was claimed to be a musical instrument he came to see me.

If we were to take it on I realized that it should be handled by our small goods department, so I took the gentleman (minus the garbage) to Mr. Geissler's office.

From the result of that interview, the sample was sent us to inspect.

The machine told some funny stories and made an attempt at being musical.

A sample order was placed, soon followed by many others, and we became fully launched in the talking machine business. The business at the factory end was poorly handled. I believe they tried to run the factory from the lawyer's offices where most of the stock was owned.

The principal owners wanted us to buy some of the stock.

There seemed to be signs of approaching disintegration that gave no hope of future permanency with them.

Mr. Geissler was so dissatisfied with existing conditions he came East to thoroughly canvass the situation.

The result of that trip was that Mr. Geissler decided to cast our lot with Mr. Johnson and Mr. Douglas; the wisdom of that throw has long since been verified.

I do not have to tell you of the history of the talking machine business since Mr. Johnson and his associates entered the talking machine arena, for you all know of the foes they have vanquished and of the victories they have achieved.

When Mr. Douglas' health became impaired, necessitating a complete rest, the Victor Company needed a big man to fill a big position; they complimented our house in placing their choice upon our most important man.

Mr. Geissler was an honored director and officer in our corporation; he resigned his position with us to assume the great responsibilities which now devolved upon him.

His job to my mind is so big I am reminded of the woman who was helping quite a number of children onto a street car. As she placed each one upon the step the conductor pulled them up onto the platform. After repeating this performance several times with more in sight, he asked:

"Are these your children, madam, or is this a picnic?"

"They are my children, and it's no picnic."

And so I believe Mr. Geissler can truthfully say, "It is my job, and it's no picnic."

You can now appreciate the importance of the little ad I wrote more than twenty-five years ago and its present influence upon the talking machine industry in transferring Mr. Geissler from the Dorman Music Company of Nashville, Tenn., to the responsible position he now occupies with the Victor Company. All credit to him for the transfer.

I presume the majority of the gentlemen present have noticed that the artists who have been so fortunate as to have made records for the Victor catalog meet with far greater financial success when touring the country concertizing than those who have not made records.

The publicity given the artists in this way is very perceptibly reflected in the box office receipts.

Owners of celebrity records become so familiar with their capabilities that they have a curiosity to see and hear the artists who produced the records.

As a majority of the ticket sales for artists who visit the Pacific Coast are conducted at our stores, both in San Francisco and in cities where we have branch houses, I have had favorable opportunities to observe that a much larger attendance is now recruited from the middle classes through the publicity of these records.

It would not seem unreasonable, I believe, to reverse the payment of royalties, collecting same from the artists and entertainers for the publicity and financial benefits they acquire on account of the records.

Some four or five years ago when Harry Lauder made his first appearance in San Francisco the attendance was phenomenal. Dreamland Rink, a large auditorium seating 5,000 people, was completely sold out for eleven performances, six nights and five matinees, all confined to one week. There was a continuous line of people daily for two weeks purchasing the tickets. I believe his Victor records were largely responsible for his great popularity at that time.

Quite an amusing incident occurred at his sale. A boy got off the elevator at one of our upper floors and asked for Harry Lauder tickets. He was told that he could procure them downstairs on the first floor. He said, "The man who sent me for them told me they were a dollar downstairs and fifty cents upstairs; to be sure and get them upstairs."

THE FAMILY TREE OF THE PIANO.

By ARTHUR SHATTUCK.

In this day and age when everybody wants to know all about the family tree of nearly everybody else and when it is more important to have one's name in "Who's Who" than it is in either Dunn or Bradstreet, it seems to be high time for some of the pianists to arise and set forth clearly just whence came the piano.

Dried sinew stretched across the shell of a dead tortoise is a far flight from the concert grand piano of today and yet it is from this primitive source that all stringed instruments may be traced and further it is generally acknowledged that the culmination of the stringed instrument has been reached in the piano product of the present day.

The history of stringed instruments harks back almost to the event which Holy writers chronicled by saying: "In the beginning God created the heavens and the earth." Ever since the human race was young the record of its peoples, whether written on parchments or graven on tablets of stone, contained much mention of stringed instruments.

David, the sweet singer of Israel, wooed King Saul from his sadness by playing a harp accompaniment to the songs he sang. But students will find David was very modern. A thousand years before David, the Egyptians had many stringed instruments. In the deathless hieroglyphics of the pyramids are pictured the harp, the cithara and the guitar.

To Mercury, the winged messenger of the Egyptian god, Osiris, is ascribed the invention of the first stringed instrument. The hieroglyphics say that Mercury was walking along the banks of the Nile one day after one of the periodical inundations. The Nile had overflowed its banks and the land been submerged, but now the water had subsided, and as Mercury walked along on the shining sand his foot accidentally struck against the shell of a dead tortoise. Across the inside of the shell the dead sinews were tightly stretched. Mercury picked it up and touched the sinews with his fingers. He was amazed to hear the sweet tones which the picking of the strings produced. He set to work to make a musical instrument, using the tortoise shell for the body and placing strings across it. When the instrument was finished he took it to Osiris. Then Mercury, the messenger, summoned all the Egyptians into the presence of Osiris, who commanded them to listen. While Mercury

"Struck the chorded shell,

They, wondering, on their faces fell

To worship the celestial sounds

Less than a god they thought there scarce could dwell

Within the hollow of that shell

That spoke so sweetly and so well."

No one knows just how many strings Mercury had on his tortoise-shell instrument. Some say three for the seasons, and Egypt has but three seasons, spring, summer and winter. Others say seven for the days of the week, but Caesar invented the calendar many centuries later. But in any event the story of the hieroglyphics is substantiated by the fact that all the harps of the ancient Greeks were ornamented with an engraving of a tortoise.

When the tomb of Rameses II was opened a few years ago a harp was found. Despite the fact that three thousand years had gone by since it had been put to sleep beside its royal master, the harp was in an excellent state of preservation. The strings were of cat gut and were in marvelously good condition.

The harps and other stringed instruments were played either by picking the strings with the fingers or a plectrum. The latter was a small piece of bone or metal, held in the fingers, with which the strings were snapped.

A step forward in the evolution of the stringed instrument was made in the middle ages when strings were placed across a box, thus introducing the idea of a sounding-board. This invention, called the psaltery, was followed by the dulcimer, which was somewhat larger. A plectrum was used to play them both. The keyboard was invented in the eleventh century. The first stringed instrument to use the keyboard was the "keyed cithara," a box with a cover having cat gut strings arranged in the form of a triangle. A quill plectrum attached in a crude way to the end of each key marked the progress the piano of today had made in the thirteenth century.

Next came the clavichord. In shape it much resembled a small square piano without frame or legs. The strings were of brass, struck by a wedge made of the same metal which was called a tangent.

The virginal, spinet and harpsichord followed the clavichord in rapid succession. They had strings of brass with quill plectra attached to pieces of wood. The virginal and spinet were almost identical but the harpsichord was larger and was, at times, built with two keyboards. There are several explanations as to why the virginal was so called but the generally accepted one is that it was named in honor of Elizabeth of England, the Virgin Queen.

In Shakespeare's time, it was customary to have a virginal in all the barber shops for the entertainment of the customers. Probably to beguile the weary moments while the customers waited for the barber to say "next." Inasmuch as I am a disciple of Gillett and shave myself, I would prefer to have the unescapable restaurant orchestra sent back to the barber shop where it historically belongs.

The spinet received its name from its Venetian inventor, Sebastian Spinetti. The harpsichord was very much like our present grand piano only very much smaller.

It seems almost incredible that the manufacturers of Queen Elizabeth's time did not discover the hammer action. According to court history hammers were much in use but not musically. This great invention was left for the Italian, Angelo Christofori, who, in 1709, brought out a piano which forever did away with the scratching sound of the quill, thorn, brass or ivory plectra.

But the piano did not receive a hearty welcome at first. It was looked on as a novelty. A playbill of Covent Garden Theatre, London, as late as 1767 announced: "Miss Anna Brickler will sing a favorite song from 'Judith' accompanied by Mr. Charles Diddin on a new instrument called the pianoforte."

A few years later Boston was boasting of the number of pianos within the city limits. In a "write-up" of the city printed in one of the Boston papers in 1791 there appeared this sentence: "No less than twenty-seven of the wealthy families of this city have pianos in their homes."

But New York seems to hold the honor of having the first piano recital. A New York newspaper announced in 1774 that "Herman Zedwitz, teacher of the piano, who has just returned from Europe, will give a concert in the assembly rooms at the 'Sign of The Golden Spade.'" But those good old days must have been the bad old days for pianists because this same New York newspaper a few weeks later contained the following announcement: "Herman Zedwitz, teacher of the piano, who recently returned from Europe, is prepared to take contracts by the year as chimney sweep. He guarantees to dust out perfectly the sooty interior of flues. None but competent boys employees."

The evolution of the piano from its primitive beginning down to today when it is THE ONE splendid instrument capable of representing the effect of a full orchestra has always been of great interest to me personally. No home seems complete today without a piano. Music in American homes is the rule rather than the exception, and, best of all, the price of the modern piano places this king of instruments within reach of all.

We citizens of the Twentieth Century are indeed lucky in the possession of a piano having a range of seven and one-third octaves. When I look at this musical masterpiece and then compare it with the poor instruments in the days of Haydn, Bach and Handel—well, I am mighty glad I am living today.

CORT THEATRE.

The remarkable new series of Paul J. Rainey's African Hunt pictures will start on the second week of their successful engagement at the Cort Theatre tomorrow afternoon. Capacity houses have been attracted all week. Those that saw the first series of Rainey pictures two years ago at the Cort may know what to expect from the new film. The present views are even more interesting and varied in subject. Rainey has photographed all that was worth photographing in British East Africa, but he has carefully avoided repeating anything that was shown before. As may be well imagined, the pictures of the wild animals were taken by Rainey at considerable risk. He had many narrow escapes from death. A graphic lecture, delivered by the well-known lecturer, Harry E. Humphrey, adds much to the entertainment. There are three performances daily, at 1 and 3 o'clock in the afternoon and at 8:30 at night.

Miss Elvera Gomes has been appointed organist and director of the choir at the new church of St. Ignatius, Fulton street and Parker avenue. Miss Gomes is a talented pupil of Dr. H. J. Stewart, with whom she has studied for the past two years.



LEANDRO CAMPANARI
Distinguished Operatic and
Symphony Conductor

Leandro Campanari Enthusiastically Endorses the KNABE PIANO

San Francisco, Cal., July 28, 1914.

Messrs. Kohler & Chase
City

Gentlemen:—Once more I wish to tell you how greatly pleased I am with the magnificent KNABE GRAND (Model Louis XV) which your esteemed house had made expressly for me. And with all sincerity I am pleased to admit that the KNABE has reached the highest artistic achievement over all other instruments. A more musical, brilliant, resonant tone one can never imagine—combined with a perfect and easy mechanism, making the KNABE a grand work of art, and a necessity to the entire musical profession.

Sincerely

LEANDRO CAMPANARI.

Kohler & Chase Building



26 O'Farrell Street

STUDIOS FOR RENT

A few Studios are now available in the Kohler & Chase Building—the Musical Center of San Francisco, in the heart of the city—comfortable, airy, with all modern conveniences. Those desiring to arrange for one or more days with some teacher can interview our Mr. Vargas for full details.

CHINESE TENOR AND AMERICAN SOPRANO AT ORPHEUM.

Oriental Vocalist Shows Wonderful Grasp of Artistic Interpretation and Concise Diction Worthy of Emulation by American Students.

The idea of a Chinese tenor singing with any possible regard to musical taste may seem somewhat difficult to understand, nevertheless, Prince Lai Men Kim is a remarkable illustration of the fact that such an apparently unlikely condition of affairs is not impossible. This Chinese vocalist will prove an interesting and surprising problem to any music lover who visits the Orpheum this and next week. The writer was surely surprised. Indeed we were so well pleased that we feel it our duty to call this matter to the attention of our readers. Prince Lai Men Kim does not possess an extraordinarily beautiful voice, but he understands so well how to use it and he phrases so intelligently that he is well worth listening to. He has grasped the intricacies of vocal art to a gratifying degree and one listens with pleasure to his singing. Especially admirable is his diction, and even when he sings "rag-time" songs in Chinese, ridiculous as the idea may seem, his diction of his native tongue is so charming that every syllable can be understood, and he makes it sound quite agreeable. Especially delightful was his interpretation of "I Hear You Calling Me" and an Irish folk song. The former was not heard here so well since the memorable rendition of it by John McCormack. The well known adage claiming that there is nothing new under the sun surely does not apply to Prince Lai Men Kim.

Vinie Daly, from Hammerstein's London Opera House and the Royal Opera, Bucharest, will be heard in songs from the operas she has triumphed in. Miss Daly is a niece of the late Dan Daly, and is the only member of his eminent family now appearing on the stage. She began her stage career dancing with her mother when only two years old. She subsequently became a dancer in one of George M. Cohan's musical comedies, and finding that it was necessary for her at times to sing for a few moments at least, she decided to go to Paris to study, where she made the gratifying discovery that she had a real grand opera voice. She sang in various companies and opera houses on the European Continent before she went to London with an Italian company. While there, Oscar Hammerstein, who was opening his London Grand Opera Company, engaged her and she sang with great success several important prima donna roles.

No better combination of musicians has been heard in vaudeville than the Wharry Lewis Quintette. It is composed of J. Wharry Lewis, a violin virtuoso of international popularity; Evangeline Lewis, a mezzo-soprano of sweetness and culture, who has won distinction in concert and grand opera; Eleanor Greve, one of the few women who have acquired proficiency as a flute soloist; Leona Henderson, a cellist of fame and a gradu-

ate of the Royal Conservatory, London, and E. Arnold Johanson, an exceptionally gifted pianist. The programs by The Wharry Lewis Quintette range from grand opera to ragtime.

Edmond Hayes will present his satire, "The Piano Mover," in which one laugh follows another in such rapid succession that there is scarcely a breathing space. Mr. Hayes is a comedian whose reputation has been established on merit and he ranks foremost among American farceurs. He will have the support of an excellent little company. Ward, Bell & Ward, a trio of dancing gymnasts, whose muscular equipment, reliable nerves and agility enable them to achieve really remarkable feats in solo and ensemble work, call their act "Under the White Top," because they depict a portion of a circus performance.

Rellow, the Mentaphone Artist, will also be included in the next week's attractions. A Mentaphonist is a man who makes music with his mouth and hands. Mr. Rellow is so accomplished a musician that by merely clapping his hands and slapping his lips and cheeks he produces most harmonious sounds. Next week will be the last of Prince Lai Men Kim, the Chinese tenor, and Pallenberg's Bears. It will also conclude the engagement of Chrystal Herne and her company in "Dora."

CHRISTINE MILLER PLEASES HER AUDIENCE.

"The concert given last night by Miss Christine Miller, contralto, at the Congregational Church, was, as anticipated, very delightful. This musical event was one of the numbers on the Lawrence Conservatory course. Miss Miller has appeared here for six consecutive seasons and is a great favorite in Appleton musical circles. Her charm of manner, depth of expression, artistic comprehension and clear enunciation are equipments that go to make her recitals perfection itself. Miss Miller was in fine voice last night and the pleasure she gave her auditors was entrancing. The first two selections by Bach and Handel were well adapted to her contralto voice. The 'Green Bushes' and 'Come All Ye' was a mighty contrast to the stately Bach and was exceedingly well done. The Brahms and Mahler cycle, new here, was explained by Miss Miller and this added to the audience's appreciation. The Massenet number was given with dramatic emphasis and fervor. The Chippewa Indian cycle of songs was clearly outlined by Miss Miller in a little talk on Indian music, which made the songs far more interesting."—Appleton Evening Crescent, April 8, 1914.

Madame Joseph Beringer, head of the vocal department of the Berlinger Conservatory of Music, has just recovered from a serious illness which extended over three weeks, and, much to the relief and delight of her large class of pupils, she will again be ready to resume her pleasant duties next Monday, August 3d.

Mrs. M. Tromboni, the well known vocal teacher, has returned from a three weeks' vacation trip to Coronado, Catalina Islands, San Diego, Los Angeles, and the Northern part of Mexico. Mrs. Tromboni attended the teachers' convention in San Diego and expresses herself as being much pleased with the success of that event. She will begin her classes next Tuesday, August 3d, and expects to have a very successful season.

One of the recent additions to San Francisco's musical cult is Karl W. Schulz, a musical director and pianist of note. Mr. Schulz is one of the best directors of light opera in this country, having been associated with "The Merry Widow," "Madame Sherry," "Gypsy Love" and "Sweethearts' companies. He has often been heard in this city as director of these organizations and has made for himself many admirers by reason of his unquestionable temperament and ability to secure the finest artistic results from a body of musicians. Mr. Schulz is a pupil of Felix Mottl, the famous Wagnerian director, and is fully equipped to give lessons in theory, orchestration, piano and operatic repertoire. He will be a most desirable factor in the musical progress of this State.

Arthur Shattuck seems to be the Burton Holmes of the pianists for he has played in all the capitals of Europe and many of the most important foreign cities. He also toured Iceland, climbed Mont Blanc, camped in the Sahara desert and made a tour of the Holy Land. Prior to his concert season in America, Mr. Shattuck will concertize in England and Scotland.

Christine Miller, contralto, cabled her managers, Messrs. Haensel and Jones, of her safe arrival in Berlin, July 4. She will pass her three months vacation in the German metropolis.

Regina Vicarino, coloratura soprano, has been engaged by Henry Russell for a number of appearances with the Boston Opera Company this coming season. Prior to her opera season, Mme. Vicarino will appear in concert under the direction of Messrs. Haensel and Jones of Aeolian Hall.

Mackenzie Gordon left for Bohemian Grove this week, where he will attend the annual Midsummer Jinks as chairman of the music committee. Owing to unexpected circumstances Mr. Gordon will not resume his lessons until September 1st, when he will devote only the mornings to his pupils. He will announce his plans in detail as soon as he returns.

Alfred Keller, Austrian Government architect, arrived in San Francisco on July 15, and work on the Austrian pavilion is to begin at once. The Austrian government has appropriated \$250,000 for participation in the Panama-Pacific International Exposition.



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The Philharmonic Courses for Los Angeles are practically completed for the coming season. In their new home in Trinity Auditorium they will take on, if possible, a more brilliant effect. The intimate relations of this new music hall adds much to the satisfactory rendition of either vocal or instrumental programs. The hearer seems to get nearer the artist and understand the interpretations better. For the first series Olive Fremstad, dramatic soprano, will open the Course the middle of October, followed closely after by Arrigo Serato, the celebrated Italian violinist, in middle December. The January artist is to be genial John McCormack, lyric tenor and the first of February will find the pianist of this series coming to us in a return visit of Josef Lhevinne, the celebrated Russian authority. Late in February Alma Gluck, America's most distinguished vocalist will make her debut in the West. To those who heard the splendid voice of Princess Redfeather, the Indian dramatic soprano last season, it will be a welcome announcement that she returns early in March for a joint recital with Charles Wakefield Cadman at the piano, giving a program of Indian and American songs; a fitting finale to the first Philharmonic series of the season, and an introduction to the forthcoming visit of the Federation of American Musical Clubs.

Second Series.

The second series is of equal import and value, opening early in November with a joint recital by Jane Osborn Hannah, celebrated American singer of German roles, and Rudolf Ganz, Switzerland's most celebrated composer and piano virtuoso. In January Leo Slezak, dramatic tenor from the Metropolitan will receive his first introduction to a Los Angeles audience. The violinist for this series is a veritable poet of the instrument—Efrem Zimbalist, a talented Russian who has been heard here before and who returns about February first. Early in March the series will introduce dainty Maggie Teyte, the pocket edition of dramatic operatic song; the one singer under five feet in height who has made herself famous in opera and concert in Germany, France, England and America. Late in March comes Holland's greatest lieder singer—Julia Culp, the eminent contralto; also her first introduction to Southern California audiences. In the middle of April the series will close with the world famous Barrere Ensemble, consisting of nine musical members, the last word in wind and reed instrument playing under the direction of George Barrere, the world's greatest flutist.

Matinee Series.

The Matinee Series is of equal interest to those who are unable to attend the night concerts and presents a line of entertainers seldom met with in a series of musical events in America. Jane Osborn Hannah will open the course in November; John McCormack, lyric tenor, will follow early in January; the pianists will be

Josef Lhevinne, and Tina Lerner, both equally authoritative on their chosen instrument. The violinist is to be Jacques Thibaud, the distinguished French artist. Of the women singers it will be a choice of Alma Gluck, Julia Culp or Maggie Teyte in February and March. Cadman and Princess Redfeather or the Barrere Ensemble will close the series. Certainly no better offerings have been promised during previous seasons. The alternates, or substitutes, this season will include Mme. Johanna Galski, the Zoellner Chamber Music Quartet, Mme. Louise Tetrazzini and other well known artists. The reservation sheets are now open at the Behymer offices, 705 Auditorium Building, and the subscribers of last season will have the first choice of seats in the new home. The seating capacity may be seen at any time if one will call at the office.

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* * *

Contracts have been let for the construction of the ferry building and the press building of the Panama-Pacific International Exposition. The ferry building is to cost \$42,000, and the press building, which is for the publicity department of the Exposition and for visiting newspaper men from all parts of the world, will cost \$22,000.

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Nevertheless, whenever a member of the musical profession is in trouble he usually turns to the musical journal either for advice or for defense. We have in our possession hundreds of letters to prove this assertion. We have never failed to respond to calls for assistance, whether they came from advertisers or from non-advertisers. The paper is now in its Thirteenth Year of continuous publication, and it has always been published in the interests of the entire profession, never demanding anything unreasonable.

But our principal ambition has not yet been fully realized, namely, that the Pacific Coast Musical Review should be larger in the number of its pages, more extensive in its news service and still bigger in its circulation among students and their parents. Among the thousands of artists and teachers residing on the Pacific Coast only one hundred are advertisers in this paper.

Our record of nearly thirteen years of continuous publication purely in the interests of the profession should entitle us to the united support of such profession. We have refused several very tempting offers to leave this Coast or sell the publication, thereby making sacrifices on our part, and made them gladly. Still there are hundreds of teachers and artists who are not willing to even support this paper by means of advertisements.

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Price 10 Cents

HERMAN PERLET TELLS MUSICAL REVIEW REPRESENTATIVE ABOUT HIS NEW SYMPHONY

Denies Rumors That He is Unfriendly to Hadley and Speaks About an Exchange of Courtesies Between the Leader of the Philharmonic Orchestra and the Leader of the San Francisco Symphony Orchestra.

By E. M. HECHT

I wonder how many of us really know Herman Perlet. He is daily in our midst, working steadily, making many friendships and cementing old ones, but still I wonder if the real largeness of the man, aside from his musical attainments, is thoroughly appreciated. To me this side of his nature was a decided revelation during the talk I had with him in his studio a few days ago. As he spoke of the work he had in contemplation and what he expected to accomplish for others his face kindled with kindly enthusiasm and he seemed to me to become an embodiment of Schiller's wonderful Ode to Joy, doubly immortalized by Beethoven: "Seld umschlungen ihr Millionen, Dieser Kuss der ganzen Welt." It is no surprise that Mr. Perlet should be a creative artist of high ability, for the true spirit of creation brooks not selfishness, and the keynote of Mr. Perlet's efforts are, "How can I, in my humble way, help others?" Therefore, no more fitting leader for the People's Philharmonic could have been selected, for this work of unselfish educational endeavor requires a big man with a large heart.

And it was while discussing the Philharmonic with Mr. Perlet that the first frown of annoyance replaced the smile upon his face. "I cannot understand," said he, "how these malicious reports concerning the relations between Mr. Hadley and myself and the People's Philharmonic and the Symphony Orchestra can gain any ground at all. It has been said that Mr. Hadley and I are at daggers' points; that there exists a jealousy between us." Here Mr. Perlet laughed. "Why, Henry Hadley and I have been bosom friends for eighteen years, and the closest kind of friendship prevails between us today."

"These reports are most untrue and annoying, for between the two orchestras and Mr. Hadley and myself the utmost brotherly and co-operative spirit prevails. Now, I am going to tell you something that should completely lay at rest these ridiculous reports. My new Symphony No. 3 is to be performed this winter by the San Francisco Symphony Orchestra, myself conducting, while Henry Hadley's latest work is to be performed by the People's Philharmonic with Henry Hadley conducting."

"Mr. Perlet," I asked, "is your new symphony a deep and dark secret?"

"Oh, I don't mind telling you a little of the history and details of it if you are interested." I immediately tried to look as interested as I felt, and Mr. Perlet, noting my eagerness, proceeded with an exposition of his symphony.

"Three years, in the Bohemian Grove, Henry Hadley and I, sitting under the magnificent starlit sky, agreed to write to each other. The fruit of that agreement has been, on my part, my Third Symphony, entitled 'Symphony Spirituelle, or The Awakening,' and the underlying idea of the whole work is an attempt to hear, fathom and understand the great Master-voice of the universe which is constantly calling to us, but which, through our human limitations, we hardly hear and cannot understand. Suppose, for instance, a man is alone in the forest amidst the wonderful beauties of Nature and gazes around spellbound and admiring. The very vastness and co-ordination of things must make him realize the existence of a higher power whose voice is heard in the moaning of the trees, the purling of the brooks, the cries of the birds and every sound of which Nature is capable. All of these mean there is a voice speaking to him, a Voice which he hears, does not appreciate and cannot understand. Maybe, later, when the mixed joys and sorrows of life have deadened his feelings, but sharpened his perceptions and senses, then, perhaps, the Voice of the Master can penetrate to a certain extent to his inner being and the illumination may then be his. This is the basic idea of the symphony. It is written in four movements and I have held very closely to conventional form. The motif of the first movement is this 'Voice of Truth or Nature,' expressed, however, in a very vague and uncertain way, as if a whisper or suggestion were trying to get through its message. In the second movement,

which is an Andante, reviewing somewhat unpleasant life episodes, this same Voice is persistently heard, still vague, still uncertain;—it is not understood. The third or Scherzo movement reflects the gayer past moments of life, and through this all, too, the Voice of Nature or Truth tries to come. In the fourth movement, however, which on the one hand depicts the wonders of the forest and of the world and on the other hand the constant, ever more successful, effort of this Voice of Truth to bring its message through, light begins to dawn and the Voice of Truth soon becomes the predominating motif. It clarifies and finally triumphantly breaks through, no longer veiled and indistinct, but conveying its great

thirteen grove plays that have signalized the annual celebration of Bohemia. According to William Hofmann, who is the concert master of the great orchestra that will interpret Waldrop's music, "the instrumentation is splendid, the feeling is modern and there is a luscious stream of melody throughout. At the first performance of the music in rehearsal last Tuesday the musicians came to play, but remained to applaud."

There seems to be something of a mystery connected with the leading role of the piece. Perhaps it is intended as a surprise to the members of the club and the limited circle of their guests when Mackenzie Gordon's tenor voice is heard. His will be the leading role,

vocally, though it is not generally advertised that he will appear at all. Mackenzie Gordon is a veteran at Bohemian Club affairs, in spite of the limited number of years of his life, and to those who have heard him in many concerts it will be no surprise that his voice will add to the enjoyment of the forthcoming "jinks," even though he is heard from behind the trunks of trees and isn't going to be seen at all. Dr. J. Wilson Shields is the author of the book, which concerns, according to report, the prehistoric life of California and which exploits the beauty and bigness of companionship, which word translated into Indian, says Jack Prentiss, a principal in the cast, furnishes the title of the book.

Waldrop, it is said, has not attempted to convey through the co-ordinate tone of the orchestra of more than sixty, the realism of an Indian orchestra of tom-toms, funny flutes and drums, but has rather attempted to catch the spirit as understood by the modern of the "Lo" of Fennimore Cooper. Prominent roles next Saturday night at Bohemian Grove will be assumed by Ralph Phelps, H. M. Spencer, William Horn, Richard Hotelling and Frank Corbusier. On the Friday night preceding the main event of Bohemia's year, there will appear at the concert a baritone, who will sing the leading role at the 1915 "jinks." Never before in the history of Bohemia has the following year's production proceeded to the point of completion that characterizes the "Exposition Jinks." Ed. F. Schneider is composing the music, and Pixley, of Pixley and Luders fame, is completing the book. "Apollo" is the title of the book written by the author of "Woodland" and "The Prince of Pilsen."

A difficulty arose in the estimation of the composer, Schneider, who is one of the best music makers in the West, to secure a baritone who could sing the leading role. A young Bispham was needed, and was found, according to current report, in the person of Chester W. Burke, who will disclose his vocal prowess on Friday night, preceding the presentation of "Nec-Natoma" at Bohemian Grove. He will sing a great aria written by Hadley for a previous Bohemian "jinks," the prologue to "The Atonement of Pan." George B. de Long will have charge, as usual, of the dancing in the immediately forthcoming Bohemian celebration of Indian lore; Frank Mathias will stage the production, as he has hitherto done, with the aid of nature in the splendid forest environment of the Bohemian amphitheatre, and Amadee Joulin will present, in tangible texture and colors, his ideas of the proper costuming of the primitives who will appear in Dr. J. Wilson Shields' and Uda Waldrop's dramatic-musical tribute to an ancient idea of camaraderie.

The Los Angeles Graphic published the following item regarding L. E. Behymer in its latest issue: "L. E. Behymer has been ill at the McAlpine Hotel, New York, for two weeks, but his activities have not been discontinued. He must have a typewriting machine on each side of his bed, judging from the results he is getting in publicity. The musical publications of New York contain extensive articles on Los Angeles musical affairs. The coming Saengerbund festival, the Trinity Auditorium, and other features receive much attention with illustrations. Short of death itself—which heaven forbid—there is no way that Bee can be held down."



Trinity Auditorium, Ninth Street and Grand Avenue, Los Angeles, California.
L. E. Behymer, Manager (See Page 4)

and universal message so that all may understand the Voice of the Master which controls us all."

What a big conception, and a true keynote to the character of the man who conceived it! Had I ever given credence to the rumor of friction between the two orchestras and their conductors, this outline of the new Symphony, which we are to hear this winter, would have been a sufficient denial.

BOHEMIAN CLUB'S 1914 MIDSUMMER JINKS.

Uda Waldrop is the Composer of the Music, Dr. J. Wilson Shields is the Librettist and Mackenzie Gordon Will Sing the Tenor Solos, at Bohemian Grove Today.

(From the S. F. Chronicle, August 2, 1914.)

Although Uda Waldrop directs with his left hand and is the first ambidextrous composer-conductor that the Bohemian Club has ever assigned the duty of writing and leading its midsummer music for the grove near Guerneville, it is said by those who have heard the score that "Nec-Natoma" will be a bright gem in the list of the



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SHORT ITEMS OF INTEREST.

After his return from the Santa Cruz Mountains, Karl Grienauer left almost immediately for Bohemian Grove where he will remain two weeks. He will return to the city on August 10th when he will resume his cello classes.

We are in receipt of a neatly printed circular from Reginald B. Marrack, the well known vocalist and singing teacher. Mr. Marrack announces that he has reopened his studio and is prepared to instruct serious students. Mr. Marrack is a very efficient vocalist and has had sufficient experience in teaching to be entitled to the confidence of his students.

Will L. Greenbaum was in his office two or three days last week, interrupting his extensive vacation sufficiently to cast his eye over the list of prospective artists that intend to visit the Pacific Coast next season. Mr. Greenbaum's list is now complete and so far he does not find any vacancies.

Miss Phyllida Ashley has returned from Chicago where she studied with Fannie Bloomfield Zeisler, who was very enthusiastic about her pianistic art. The great piano virtuosa complimented Miss Ashley upon her teacher, who is her mother, and stated that the young artist was sufficiently well equipped in talent to give concerts. Miss Ashley expects to appear in public quite frequently during the ensuing season.

Miss Stella Howell, the well known pianist and member of the Mansfield Club, has returned from her vacation. She spent one month on the Russian River and is now completely recuperated from her strenuous work last season. She is already practicing for her concert work during the ensuing season and has opened her classes in Berkeley.

Mrs. A. F. Bridge, the well known singing teacher, has resumed her teaching after a brief vacation.

Miss Ada Clement announces that she has resumed her piano classes at her studio, 3134 Clay Street. She will also teach ensemble classes and will coach in repertoire. Miss Clement is one of the ablest pianists and teachers who reside on the Pacific Coast.

The employees of Sherman, Clay & Co. will hold their annual picnic at Villa Rosedale, near Waldo Point, on Sunday, August 9th. About fifty have declared their intention to participate in the banquet and dance which will form features of this outing. Robert T. Rietze has been appointed chairman of the committee of arrangements, and he will see to it that everybody will be attuned to the occasion.

Miss Mary E. Webster, the well known contralto soloist and vocal teacher of San Jose, will locate in San Francisco and open a studio. She will also participate in the concert season.

Mrs. Florence Le Roy Chase, coloratura soprano; Miss Louise A. Gilbert, accompanist; Malin Langstroth, cellist, and R. G. Stricklen, pianist, gave the half hour of music at the Greek Theatre on Sunday afternoon, July 26th. This was the last program given this summer. The Half Hours will be resumed on August 16th. A very large audience of several thousand people were in attendance and demonstrated by their enthusiasm that the artists gave excellent account of themselves. The program was as follows: (a) She Never Told Her Love (Haydn), (b) Uno voce poco fa (Il Barbiere di Siviglia) (Rossini), Mrs. Chase; Dedication (Popper), Mr. Langstroth; (a) La Colomba (Folk song of Tuscany) (Arranged by Kurt Schindler), (b) Si mes vers avaient des ailes (Reynald Hahn), (c) J'ai pleuré en Re (Georges Hüe), Mrs. Chase; (a) Spanish Serenade (Friml), (b) Mazurka (Popper), Mr. Langstroth; (a) Allah (Chadwick), (b) Love Laid This Sleepless Head (Victor Herbert), (c) A Birthday (Huntington Woodman), Mrs. Chase.

Mr. and Mrs. Homer Henley of Sacramento are spending the summer in San Francisco. Mr. Henley has been very busy during the last season filling numerous concert engagements and teaching a large class of students. Mr. Henley may well be regarded as one of the leading vocalists on the Pacific Coast and an oratorio soloist who has few equals anywhere.

Walter de Leon and Muggins Davies, the exceedingly clever young couple who have recently closed their season's vaudeville work in the Los Angeles Orpheum, are now visiting their relatives in Oakland, among whom are Mr. and Mrs. Ferris Hartman. Mr. and Mrs. de

NEW RULES OF MUSICAL REVIEW FOR EXPOSITION SEASON BEGINNING SEPTEMBER FIRST.

In order to successfully execute its various plans for the exposition season of 1914-15, when the Pacific Coast Musical Review intends to work industriously and persistently in the interests of the musical profession, we are forced to adopt the following rules and adhere to them strictly:

1. Only regular advertisers are entitled to the courtesies of the reading columns. Such courtesies to consist of insertions of pictures, advance notices of pupils' recitals, lengthy articles of activities of teachers and concert-giving artists and indeed any regular efforts to assist members of the profession to receive financial recognition.

2. The Pacific Coast Musical Review will only accept advertisements from COMPETENT teachers and artists. We shall be grateful for any information, based upon absolute proof, that an advertiser in these columns, is misleading the readers. Upon satisfactory evidence of such misuse of the columns we shall discontinue the advertisement.

3. Advertisements are payable MONTHLY. Accounts are overdue after SIXTY DAYS. They become delinquent after NINETY DAYS. They will be discontinued when delinquent without further notice. While advertisers are on the delinquent list they are not entitled to the usual courtesies. This rule is absolutely necessary if a musical journal, without other financial backing, desires to continue publication.

4. Subscriptions are payable IN ADVANCE. If amounts are not paid after TWO NOTICES are forwarded, the subscriptions will be discontinued without further notice. We do not consider free copies of advantage to advertisers. No one appreciates anything he receives for nothing.

5. The Pacific Coast Musical Review will continue to publish brief items of news and will review pupils' and artists' recitals, AFTER they have taken place. In order to be entitled to this privilege it is NOT necessary for anyone to be either a subscriber or advertiser. We solicit information regarding pupils' recitals from every teacher. We will also review concerts, AFTER they have occurred, irrespective of those giving them being advertisers or subscribers.

6. We can only give space in the EXPOSITION NUMBER and other special editions to regular advertisers of this paper. The reason is that these editions are published specially for the benefit of our advertisers, who must be representative musicians. If we allowed space to everybody, irrespective of their support of the paper, we would have so many applications that it would be impossible to publish such special editions. The demands from regular advertisers are already such that the Exposition Number will be unusually large.

7. The Exposition Number will contain historical sketches of the California Music Clubs, Amateur Orchestras, Choral Societies, and business houses devoted to the music trade. We ask secretaries of musical organizations here referred to to send us information.

Leon spent some time in the Yosemite Valley. They will remain a week in Oakland, then will leave for Los Angeles where they will rest another week, then they will leave for New York where they will open their regular vaudeville tour on August 24th. They have been exceedingly successful during the last two years and seem to have found a permanent occupation for which they are well equipped.

The Pacific Coast Musical Review is in receipt of a letter from E. La Haie, the husband-manager of Adela Verne. During July the distinguished English pianist gave several concerts in Buenos Aires, all of which proved to be brilliant successes. The papers are enthusiastic about her work and the box office is evidently besieged with those eager to listen to this splendid artist. Adela Verne will tour the entire South American territory and afterwards will also give concerts in Cuba. After concluding her South American and Cuban tours, Adela Verne expects to spend a few days in California, and it is likely that she will give a few concerts while here. It is certain that her visit will be greeted with delight by her host of friends who will be glad to welcome her after her long absence.

Mrs. Giacomo Minkowsky, wife of the distinguished composer and teacher who is now at the head of the well known Von Schuch School in Dresden, Germany, is visiting relatives here. Mrs. Minkowsky has been her husband's assistant in the vocal department of the school for a number of years and has been exceptionally successful. She was about to return to Germany when the news of the impending war forced her to remain for some time. Inasmuch as Mrs. Minkowsky is not used to idleness, having given from ten to twelve lessons a day in her husband's school, she has opened a class for vocal students at her studio, 214 First Avenue. She may open a downtown studio later on.

E. J. Jurgensen of the Baldwin Piano Company has returned from a week's vacation in the Santa Cruz Mountains and is again busy attending to his numerous duties.

P. T. Clay of Sherman, Clay & Co., has returned from a prolonged vacation at Dutch Flat where his family is spending the summer.

Frederic Biggerstaff, the well known pianist, has returned from a six weeks' vacation in Shasta County and is now sufficiently recuperated from his busy season last year to resume his work for 1914-15 with renewed vigor and energy.

Mrs. M. E. Blanchard, the successful vocal artist and teacher, has returned after four weeks' vacation at Dutch Flat. She has resumed her vocal classes and is looking forward to an unusually busy season.

It is now definitely announced that Kolb & Dill will open their engagement at the Gaiety Theatre on August 30th. They will give a season of musical comedies.

Anna Little, the exceedingly handsome young comic opera singer, who was for some time a member of the Ferris Hartman Company in Los Angeles, is now one of the leading moving picture actresses in one of the well known companies near Los Angeles. She is being featured in some of the best known moving picture plays.

We are in receipt of a song by Joseph Carl Breil, leader of the orchestra playing for the magnificent moving picture spectacle entitled "Calabria," at the Gaiety Theatre. This song is named "Love's Light World," and

it is an exceedingly charming composition containing a well sustained melody and an exceedingly appealing sentiment. The words are very poetic and the piano arrangement is as ingenious as it is effective. It is one of those songs that suit every voice and that is bound to make an excellent impression upon any audience whether they prefer the more popular form of music or the strictly serious kind.

PASMORE CONSERVATORY ACTIVITY.

The various members of the faculty of the Pasmore Conservatory have returned to the city after their vacations full of enthusiasm for the coming year's work. H. B. Pasmore and Mrs. Pasmore took a delightful trip to Yosemite and later went to Southern California where Mr. Pasmore was engaged in writing the music of an opera for which Ruth Comfort Mitchell, the successful playwright, is supplying the lyrics. Mary Pasmore, violinist, with George Stewart McMannus, pianist, gave a program for the Music Teachers' Association in San Diego which was pronounced by the newspapers as the gem of the convention. Miss Pasmore also played in Carmel at the production of the "Sons of Spain" with great success. Suzanne Pasmore, pianist, spent her holiday at Del Monte and Cystos and has now resumed her teaching, both privately and in the Conservatory. Harriet Pasmore, a pupil of Suzanne Pasmore and Mr. McMannus, has accepted a position as teacher of piano at Pomona College and will be away all winter. Dorothy Pasmore, cellist, will return to San Francisco in September and will resume her work with the Pasmore Trio, who expect to give several concerts in San Francisco this season. They will also fill engagements in Sacramento, Chico, Vacaville, Stockton and several other cities. The Pasmore Conservatory promises to have a very busy and successful season and has announced an interesting series of faculty recitals and pupils' concerts.

President Charles C. Moore of the Panama-Pacific International Exposition has been notified that the legislature of Uruguay has passed the bill appropriating 50,000 pesos for Uruguay's participation in the exposition. As Uruguay is on a gold basis this means an appropriation of more than \$50,000.

Ground was broken on Saturday, July 18, for the Oklahoma building on the grounds of the Panama-Pacific International Exposition. Mrs. Fred. Sutton, of Oklahoma City, is the first woman to be appointed state commissioner by any of the states for the exposition and she had the distinction of raising the Oklahoma flag.

Australia and New Zealand broke ground for their pavilions at the Panama-Pacific International Exposition on July 23. Joint ceremonies were held and were participated in by exposition officials, former and present residents of the countries and commissioners. A luncheon was given to Commissioners Niel Nielson, chairman of the delegation from Australia; Edmund Clifton, representing New Zealand; F. T. A. Fricks, representing Victoria; and P. E. Quinn, of New South Wales.

Commissioners from Argentina arrived in San Francisco on July 26 and started the work on the Argentina pavilion on the grounds of the Panama-Pacific International Exposition. The Argentina commissioners were headed by Commissioner-General Horacio Anasagasti. The other two commissioners are Alberto d'Alkaine and Salvador Vincenti. The Argentine is to spend \$1,250,000 on its exhibit at San Francisco.

NEW HOME FOR BEHYMER ATTRACTIONS.

For the forthcoming season the Philharmonic Courses and similar attractions in Los Angeles will be housed in the new Trinity Auditorium Building on South Grand Avenue, between Eighth and Ninth streets, opening September 1, 1914; with a seating capacity in the main auditorium of 2,300. This Auditorium will be second to none west of Chicago for arrangement and beauty; with perfect acoustics, comfortable seats, the best street car service in Los Angeles owing to its centralized position, with adequate adjacent parking space for automobiles. It is to be used for church purposes on Sundays and stated occasions by the congregation of Trinity Methodist Church, South, at other times for rent for high grade concerts, lectures, pageants, political meetings, club events, and, in fact, will become the Civic Forum for the city under the management of L. E. Behymer, the local impresario.

The Auditorium will consist of three floors, the lower seating over 900, with comfortable seats, twenty-two inches wide, spaced thirty-six inches from row to row; eight boxes on a side seating six people each, a row of loges in the rear, the aisles carpeted with plush carpeting with rubber base deadening footfalls, the same material continuing between each row of seats; balconies divided into three sections seating 900 people, with four boxes holding twelve people each, the third floor of gallery seating 500 people; elevators connecting each floor.

The stage has been particularly arranged for choral and concert events; will seat 225 people and extends out into the auditorium, giving an intimate effect. In the rear is a \$35,000 pipe organ with chimes, echo organ and harp, built by one of the best organ builders in America. Also in the use of orchestras with choral organizations the former will be in a pit rather than on the same level with the singer. Four smaller auditoriums with seating capacities of 350, 500 and 650 each adjoin the Auditorium proper and are to be used for recitals, receptions and rehearsal rooms, and are fully equipped for such events. Sixteen smaller rooms on the first, second and third floors are available for club rooms, committee rooms and social events.

The decorations are to be elegant, the lighting of the concealed variety, and the building furnished with such comforts and conveniences as to make it attractive and appealing. Already plans have been made and time reserved for the Three Series of the Philharmonic Courses, two of six evenings, and one Matinee Series of six events, introducing well known vocalists and instrumentalists, including Olive Fremstad, dramatic soprano; Maggie Teyte, lyric soprano; Alma Gluck, dramatic soprano; Julia Culp, lieder singer; Leo Slezak, dramatic tenor; John McCormack, lyric tenor. Ensemble organizations, including the Barrere Ensemble of wind instruments; the Zoellner Quartet of chamber music. Among the pianists will be Josef Lhevinne, Russian virtuoso; Tina Lerner; Rudolf Ganz, Swiss pianist.

In the ranks of the violinists will be found Arrigo Serato, Italy's greatest virtuoso; Zimbalist, the Russian "Poet of the violin"; Jacques Thibaud, the premier of French soloists. Clarence Eddy will represent the organists, while Ivan Williams, tenor, and Jane Osborn Hannah, dramatic soprano, will be heard at the beginning of the season, with other well known artists to follow. The German Saengerfest Association has secured time during July, 1915, for their Annual Assembly; the Federation of Music Clubs of America are holding time during June, 1915; the Los Angeles Symphony Orchestra has already secured their eight pairs of concerts, opening November 20 and 21; the Ellis Club has applied for a series of dates, and it is understood that the Lyric and Orpheus clubs will make it their home.

A Lyceum Course of ten literary and musical numbers at popular prices will be a feature of the 1914-15 season, and already many of the musical clubs, lodges and similar organizations have secured time and space in the smaller auditoriums. It is the plan of Manager Behymer to open a central box office and take care of all events in the same careful manner that has been in vogue during the past five years of his management. The corps of employees whose efficient services have always been in demand, will be taken over to Trinity and the best service in the city will be tendered the patrons. Rentals are to be moderate and only dignified events booked.

SHELLEY FOR CENTURY STAFF.

Milton and Sargent Aborn have engaged Howard Shelley, the well-known grand opera publicity man, as press representative of the Century Opera Company for the coming season. Mr. Shelley was a writer on Philadelphia newspapers before Oscar Hammerstein engaged him to do the press work for his Philadelphia Opera House for two years. He then came to the Manhattan Opera House in New York, where he remained for a year in the same position. For the following three years he was press agent with the Chicago-Philadelphia Opera Company, with which he made two trips to the Pacific Coast and back beside officiating during their regular engagements in Chicago, Philadelphia and other eastern cities. He will begin his work at the Century late in August, when Rufus Dewey, the present press representative, will continue as Publicity Manager and take charge of the Century Opera Program-Magazine.

KRUGER CLUB GIVES PROGRAM.

The Krüger Club gave a very interesting program last Monday night in Mr. Krüger's beautiful studio in the Kohler & Chase building. Walter Wenzel opened the evening with an interesting lecture on the life and compositions of Giovanni Battista Lully, whose works he vividly portrayed with the rendition of an Allemande, a Sarabande and Gluge. Then followed Miss Marie Franklin with the extremely difficult B minor Sonata by Beethoven which she interpreted with good understanding, clearness and shading. Miss Flora Gabriel played with Mr. Krüger on the second piano the

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Rouet d'Omphale very effectively. The Hungarian Dance in D flat major was given with fire by Benita Kingsley, and Lenore Cohrone closed the evening with the temperamental rendition of Chopin's Impromptu in C sharp minor and the Caprice Espagnole by Moszkowski.

AMERICAN SCHOOL OF OPERA PLANS.

W. F. Rochester, dramatic director of the American School of Opera, is in receipt of a letter from Paul Steindorff, his associate director, stating that the latter sailed from Germany for home on July 29th, and was due to arrive in New York on August 4th. He expects to reach San Francisco on August 15th, and Monday, August 17th, will find Mr. Steindorff at the school in the German House prepared to interview prospective pupils for the second year which will begin August 24th. Mr. Rochester informs us that the prospects of this unique institution are very bright and that quite a large number of young ladies and gentlemen, desirous of entering the school, are anxiously awaiting the return of Mr. Steindorff. The activities of the San Francisco Opera Club will be resumed early in September and notice of the first meeting will be given in this paper at the proper time. Young ladies and gentlemen desiring to join this organization should send in their applications at once to Mr. Rochester, as the membership is limited.

EUREKA VOCALIST IN GRAND OPERA.

Miss Essie Case Has Been Obligated to Postpone Her Return to Her Native Town by Having Been Engaged by a European Grand Opera House.

(From the Humboldt Standard, July 8)

Music lovers of Eureka, who have been impatiently waiting the return of the talented singer, Miss Essie Case, will be greatly disappointed to learn that her return has been postponed for several months. According to information received by relatives Miss Case has been asked by a grand opera company of Europe to fill a new contract and as she has signified her willingness to do so the talented artist will not return here until

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after April of 1915. Miss Case is a talented Eureka girl and her early musical education was acquired in this city where for years she studied under the best of teachers. Before leaving here Miss Case gave a number of recitals throughout the county and at that time her voice made an unusual impression upon her hearers. She possesses a rare soprano tone that at once impresses her audience with its extremely clear and bell-like intonation. Upon leaving this city Miss Case went to Europe where she studied for six years under the most noted music masters of the age and later entered upon her career which has been a most brilliant one. A number of private recitals have been given before the crowned heads of Europe, among them being one before King Hankon of Norway.

Florida dedicated the site for her state building on the grounds of the Panama-Pacific International Exposition on July 21. "I have seen every exposition since the Centennial in 1872 and I am sure that this exposition will be far greater than all others," said Commissioner W. M. Conoley of Florida on the day of the ceremony. Other Florida commissioners present were F. P. Felt and J. W. Sample. Preceding the program on the ground there was a luncheon at the Palace Hotel given by the president and directors of the exposition and a review of troops at Fort Winfield Scott.

EXPOSITION NEWS ITEMS.

The Panama-Pacific International Exposition has been advised that the first shipment of exhibits from Germany is being prepared and that the first ship load will leave Germany on September 3, reaching San Francisco, December 1. The architect and decorator for the German exhibits are now en route. The German art exhibit is insured for 3,000,000 marks.

The officials of the Panama-Pacific International Exposition have been notified that the Imperial Austrian Commission has been formed to have charge of Austria's participation. The commission embraces some of the most prominent men in the nation. Dr. Erich Piser, manager of the commission is leaving at once for San Francisco with his architect.

The United States Government exhibit at the Panama-Pacific International Exposition has been divided into sixteen grand divisions or sections, representing all of the Executive Departments, except one, and seven independent offices and commissions. The Departments to be represented by exhibits are State, Treasury, War, Postoffice, Navy, Interior, Agriculture, Commerce and Labor, and the other divisions comprise the Civil Service Commission, the Isthmian Canal Commission, the Library of Congress, the Smithsonian Institute, the Commission of Fine Arts, the Government Printing Office and the American National Red Cross. Army wagons, tents and equipment used in the Civil War are expected to form a section of the exhibit being prepared by the War Department. Side by side with the modern paraphernalia of war, will be shown models, and in many cases originals, of the equipment of bygone days. A complete field hospital in operation throughout the period of the Exposition will be another feature of the exhibit of Uncle Sam's fighting forces.

There are now 42 states and territories planning a part in the Panama-Pacific International Exposition. Commissioners from Florida have arrived in San Francisco and are planning to dedicate the Florida site. The Florida commissioners are: J. P. Felt, of Eustis, Fla.; W. M. Connelly, of Jacksonville, and J. W. Sample, of Haines City.

As proof of the drawing power of the Panama-Pacific International Exposition, as well as proof of the state of preparedness and the prosperous condition of the country, more than 1000 persons pay admission to the grounds each day. The average is 40,000 each month. Most of these are tourists.

In an address delivered before the San Francisco Chamber of Commerce a few days ago, Dr. F. J. V. Skiff, director-in-chief of the Panama-Pacific International Exposition, said that the Exposition is now more than a year ahead of all other expositions in preparedness. More than seven months remain before the Exposition opens, and all these months will be working months, whereas in other expositions the climate made half of them unfit for active construction work.

There are now 240 national and international congresses and conventions that have chosen San Francisco as the 1915 meeting place. All will be cared for comfortably as well as the 250 more that are expected to choose the Exposition City before the gates open. The Panama-Pacific International Exposition has given the city a \$1,000,000 auditorium in the civic center and the main convention hall will seat 10,000, while 20 other halls in this building will accommodate from 250 to several thousand persons each. Also there will be 19 committee rooms and Festival Hall on the exposition grounds which will seat 12,000.

The contract for the Cuban building on the grounds of the Panama-Pacific International Exposition has been awarded. The structure will cost \$50,000 and will be in characteristic Cuban architecture. Construction work will begin at once.

Two giant cactus, the largest ever moved from the desert, have been brought from Arizona by the Santa Fe Railway Company to San Francisco and have been placed at the entrance to the Hopi Indian Village which forms a part of the \$350,000 reproduction of the Grand Canyon of Arizona. One of the cacti stands 25 feet high and weighs 4,500 pounds, and the removal cost \$1000 for each cactus.

The definite announcement of a steamship passenger service from the Atlantic to the Pacific Coast through the Panama Canal to be inaugurated with the opening of the Panama-Pacific International Exposition has been made by the traffic department of the Exposition. The International Mercantile Company will operate the "Panama-Pacific Line." The trips will be made by the Finland and the Kroonland, two of the finest Atlantic Ocean vessels and both in the Red Star fleet.

The Norwegian Storthing has appropriated 100,000 kroners, or \$28,000 for a Norwegian pavilion at the Panama-Pacific International Exposition. In addition to this, an appropriation was made of 50,000 kroners to cover the expense of entering a Norwegian warship in the fleet that is to come through the Panama Canal to the Exposition grounds in 1915. J. Heyerdahl was sent to Norway by Norwegians of the United States to petition official action by the Storthing.

For the first time in the history of expositions, China has applied for space for machinery in the Panama-Pacific International Exposition. Two thousand square feet of space in the Palace of Machinery has been requested by China, and the space probably will be granted. This makes China an exhibitor in every exposition department. The new republic's appropriation is \$750,000 in gold.

Officials of the Panama-Pacific International Exposition have received a cablegram announcing that France, through its Chamber of Deputies, has appropriated \$400,000 for the Exposition. The number of foreign nations participating and the number of states is 39.

Eight beautiful standard gauge observation cars, specially constructed for the "Grand Canyon of Arizona" at the Panama-Pacific International Exposition, have arrived on the exposition grounds. "The Grand Canyon of Arizona" is the \$350,000 concession of the Santa Fe Railway, and in making the trip through it, visitors will be passengers on the big observation cars for half an hour.

Hawaii's dedication of her site on July 7, on the grounds of the Panama-Pacific International Exposition, was the most attractive ceremony held thus far in connection with state and foreign sites. Hawaiian Ilima Leis, beautiful Hawaiian girls, Hawaiian music and the characteristic program ending with the "Shower of Flowers" provided an afternoon amply repaying the great throng that was in attendance. Pineapple juice was sprinkled over the site by Mrs. Victor Houston, wife of the Commander of the United States Cruiser, "St. Louis." The Hawaiian flag was raised by Mrs. A. P. Taylor.

Diamonds from the Kimberly mines and working models of the mines showing the manner of obtaining these precious stones will be shown as an interesting part of the exhibits in the Palace of Mines at the Panama-Pacific International Exposition. The De Beers Diamond Company, the largest diamond mining company in the world, will have the diamond exhibit.

Nine exhibit palaces of the Panama-Pacific International Exposition have been completed and accepted and two others will be ready before July 1st. Those now completed are the Palaces of Machinery, Education, Food Products, Liberal Arts, Agriculture, Transportation, Mines, Manufactures and Varied Industries.

One of the greatest and most picturesque events held thus far on the grounds of the Panama-Pacific International Exposition was that on Friday, July 17, when ground was broken for the Chinese Village in "The Zone." Chinatown, and hundreds not from Chinatown, turned out, and the parade through the San Francisco streets was witnessed by thousands. Chinese school children, a Chinese band and a play by Chinese actors were features. The concession will cost \$200,000.

Charles Francis Browne, superintendent of the United States section of the arts department of the Panama-Pacific International Exposition, has started on a tour of the leading art centers of the United States to make a final choice of the most representative American paintings and statuary for the Palace of Fine Arts at the Exposition in 1915.

The President of the Panama-Pacific International Exposition has received notification that Switzerland will soon send a commissioner to San Francisco. Exhibits are being collected there for the 1915 display.

The president and directors of the Panama-Pacific International Exposition are giving their services without a dollar of salary. In addition to the time given to the work of exposition building they are put to heavy expense by the frequent luncheons and dinners given for foreign commissioners and distinguished guests in San Francisco on exposition business.

In orders just sent by the Panama-Pacific International Exposition to Japan, Australia, England, Holland and Belgium, more than 500,000 flowering plants are ordered for the exposition grounds. The long list includes rhododendrons of hybrid varieties, daffodil-bulbs, May-flowering tulips, early tulips, anemones, ranunculus, hyacinths, Spanish iris, Japanese iris, English iris, Narcissus, red azaleas, tree peonies and lilies.

General Loynaz Castillo, commissioner-general from Cuba to the Panama-Pacific International Exposition, has informed the military bureau of the exposition of Cuba's part in the 1915 military tournament. The island republic will send its famous Santa Artilleria, a detachment of field artillery and a detachment of infantry. Two Cuban warships will be used to transport the men.

A direct wire was installed on the grounds of the Panama-Pacific International Exposition on June 11th and on this came the message from Governor Cox of Ohio ordering ground to be broken for the Ohio building. Then this telegram was received by Ohio Commissioner Torpy he turned the first ground for the building. This was followed by a special program. The structure will be a reproduction of the Ohio state house at Columbus.

What is said to be the tallest flag-pole in the world was raised on the Oregon site of the Panama-Pacific International Exposition, June 8th. The pole stands 222 feet above the ground and the gold star at its top rises 10 feet higher. Ten feet of the butt is set into a solid block of reinforced concrete weighing 200 tons. The pole weighs 35 tons. It was given by the citizens of Astoria, Oregon, and was shaped from one fir tree. It flies a flag 46 feet long.

The construction of two more state buildings, those of Wisconsin and Massachusetts, have been begun, which makes seven that are under way. One has been completed. The Massachusetts building will cost \$35,000 and that of Wisconsin \$25,000.

Professor James Howard Gore, commissioner from Siam to the Panama-Pacific International Exposition, has arrived to select Siam's site for a pavilion. Commissioner Gore was tendered a dinner by the president

and directors of the Exposition at the St. Francis Hotel on the night of June 10th.

"The Zone" is the name of the 65 acres of concessions at the Panama-Pacific International Exposition. Scores of good titles were suggested in response to the call for names. The title chosen has the reference to the canal that the officials wanted for a part of the Exposition that is to commemorate the completion of the Panama Canal.

Passenger rates that are to prevail between San Francisco and a number of the important cities east of Chicago during 1915 have been determined upon by the Central Passenger Association. Following are round trip fares that have been announced: Pittsburg, \$81.20; Buffalo, \$83.50; Detroit, \$73.50; Cincinnati, \$71.10, and Cleveland, \$76.20. These rates are slightly above the one way fare at the present time.

Ground was broken for the Turkish pavilion on the grounds of the Panama-Pacific International Exposition on July 1st and the crescent soon will shine from the attractive architecture that will represent the Ottoman Empire. The red fez and characteristic costume of the Turks were conspicuous in the crowd that attended the ceremonies. Turkish Consul Maurice Hall spoke for Turkey and turned the first spadeful of earth. Zia Mufti Bey, a young Turkish nobleman, raised the flag of his country above the site.

The Director of Congresses and Conventions of the Panama-Pacific International Exposition has received a cablegram from the secretary of the Union of International Association that the association at its meeting in Brussels has decided that it will hold its third annual World's Congress of Congresses in San Francisco in 1915. Delegates from more than 400 international associations representing every civilized nation will be present. The number of congresses and conventions that are to meet in San Francisco during the Exposition has reached the total of 235.

A cablegram just received by President Charles C. Moore of the Panama-Pacific International Exposition announces that the Portuguese Senate and House at Lisbon, Portugal, has passed an appropriation of \$100,000 for participation in the Exposition.

The steel work for the "Tower of Jewels" of the Panama-Pacific International Exposition has been completed. The placing of the highest steel column makes the top 435 feet above the ground. More than 1500 tons of steel have been used in the frame and 1,600,000 board feet of lumber will be used in completing the structure. The expansion on hot days will make the tower four inches higher than on cool days.

An A 1 thriller at the Panama-Pacific International Exposition will be the "Aeroscope," a huge inverted pendulum which will lift sightseers 250 feet in the air, seven stories higher than the Flatiron Building, New York, and even higher than the famed Ferris Wheel at the World's Columbian Exposition at Chicago. Visitors will sit comfortably in great cars on their aerial jaunts.

German art is to be represented at the Panama-Pacific International Exposition by the most comprehensive collection of modern art that has been sent from that nation to any exposition. A cablegram has been received by the Chief of the Fine Arts Department stating that 400 paintings in oil, a full share of sculpture, blacks and whites, and process pictures will be included in the exhibits.

Old Nuremberg, of interest to the student because of its historical associations, will be found in the "Zone" at the Panama-Pacific International Exposition at San Francisco in 1915. This will be an exact copy of Nuremberg, the romantic village of Franz Hals' time when robber barons held the world at bay. Another concession will be a miniature reproduction of the Panama Canal, costing \$250,000. 20,000 people will be able to pass its locks every half hour.

The plans for the West Virginia building at the Panama-Pacific International Exposition have been approved and the work has begun. It is designed according to the Southern colonial mansions and a nine-foot fireplace will be one of the hospitable features.

The Idaho building, the first to be completed, was dedicated May 14th with appropriate ceremony and notification was made that the Idaho commissioners to the Panama-Pacific International Exposition have chosen an "Official Hostess." The honor has befallen Mrs. W. H. Ridenbaugh, of Boise, who will receive all guests in the Idaho building in the name of the State.

The end of the construction period of the Panama-Pacific International Exposition is shown to be near by the fact that the period for the installation of exhibits has begun. The first exhibit was placed in the Palace of Machinery on May 27th, with ceremony. The distinction of being the first has come to the Diesel engine. It will take many weeks to install it and the work of installation will cost \$700,000.

The number of national and international congresses and conventions that have chosen San Francisco for 1915 has reached the total of 241 with the addition of the American Association of Dairy Food and Drug Officials. There are now twelve national food and drug conventions scheduled for San Francisco the coming year and a movement has been started at the suggestion of Dr. Harvey Wiley, food expert, to have the International Food Congress in San Francisco.



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FOUR MANSFELDT PIANO RECITALS.

The Pacific Coast Musical Review is delighted to announce that Mr. and Mrs. Hugo Mansfeldt have decided to give a series of four piano recitals at Sequoia Hall, 1725 Washington Street, between Polk Street and Van Ness Avenue, on the following Tuesday evenings: September 1st, September 22d, October 14th and November 3d. There are still many concert goers in San Francisco who really do not know that this city has a piano virtuoso in its midst who could well afford to appear in regular world tours in company with the foremost artists. We are glad that Mr. Mansfeldt has reconsidered his former decision not to appear again in public and that he has finally given in to the persistent demands of all those who have heard him and who are ever eager to hear him again. The editor of the Pacific Coast Musical Review has heard Mr. Mansfeldt recently in private and he can assure his hearers that they will find it well worth their while to listen to an artist of his unquestionable distinction. The programs, which we shall be pleased to publish in subsequent issues of this paper, are compiled from a repertoire that includes the most representative works of the great piano literature of the masters, and Mr. Mansfeldt has the genius to give them a reading of decidedly individual character and an authoritative interpretation that is well worth listening to. This paper has always maintained that America can introduce as excellent interpreters of the classics as Europe, and if given the opportunity they will attract the attention and patronage of the great musical public. San Francisco should be proud of pianists like Mr. Mansfeldt and we trust that these piano recitals will be attended in a manner that will reveal the interest of the public in the work of our distinguished resident artists.

Mrs. Hugo Mansfeldt has appeared quite frequently in public during the past few seasons. She has made an excellent impression by reason of her unquestionable artistic accomplishments and her decidedly charming personality. Mrs. Mansfeldt not only reveals a technical skill of superior character, but her decidedly romantic sentiments have ever been convincing and predominating. She is an exceptionally skillful reader of the Chopin works and other leading masters of pianistic literature and she never fails to impress her hearers with her evident conscientiousness and her inborn facility. She is a pupil of Hugo Mansfeldt under whose guidance she has acquired her present standing among our California pianists and her part in these recitals will be well worthy of attention. On some of the programs will be found piano compositions to be interpreted on two pianos, and these will prove of exceptional interest, for the ensemble work of Mr. and Mrs. Hugo Mansfeldt must be counted among the most interesting and most enjoyable musical performances of the season. We shall have more to say of these recitals in subsequent issues of this paper.

DELIGHTFUL ENSEMBLE MUSIC AT ORPHEUM.

The Wharry Lewys Quintette, Consisting of a Violinist, Mezzo Soprano, Flutist, Cellist and Pianist, Render Delightful Programs.

The musical feature at the Orpheum this week is the Wharry Lewys Quintette, which renders a series of exceedingly pleasing programs of a sufficiently high class character to merit the attention of serious music lovers. The Quintette consists of Wharry Lewys, violinist; Evangeline Lewys, mezzo soprano; Eleanor Greve, flutist; Leona Henderson, cellist; and E. Arnold Johanson, pianist. Every one of these musicians is exceptionally gifted and possesses a certain refinement and assurance that exercises a very favorable influence upon a fastidious audience. The selections are of a very high class and yet sufficiently melodious and rhythmically spirited to appeal to those not very proficient in music. In order to meet the requirements of a certain vaudeville taste the Lewys Quintette makes just a few concessions to popular "rag" music, but they are more in the nature of a humorous vein and thus do not exactly mar the artistic element in the act. The Quintette does not introduce anything particularly new, but it presents the old musical ideas in a decidedly novel manner, and one can not blame the audience for being enthusiastic and at the end give evidence that it has not had quite enough. This is the time the Lewys Quintette stops playing, which is also a very wise plan, for the best time to stop is when the audience exhibits the greatest enthusiasm. The Lewys Quintette's musical act is one of the very finest of this kind that ever appeared at the Orpheum.

The Orpheum bill for next week presents a very attractive appearance. It will have as its principal headline feature Bertha Kalich, the greatest of all emotional actresses, who has selected for her vaudeville appearance in this city a vehicle worthy of her perfect art, the epilogue of Echegaray's famous drama, "Mariana," in which she achieves in the title role one of the greatest triumphs of her brilliantly successful career and thrills and holds her audiences spellbound from the rise to the fall of the curtain.

James T. Duffy and Mercedes Lorenze will appear in the miniature musical comedy, "Springtime," which consists of songs and patter by Mr. Duffy. Both artists possess the charm of youth and personality. They sing well, dance gracefully and indulge in brilliant wit and repartee.

The Trans-Atlantic Trio will present a whimsical act in two parts. In the first they render vocal, instrumental, operatic and classic selections. In the second they costume in the fashion of fifty years ago sing and play music of that date. For encores they use popular modern hits of today.

A special added feature and one which will excite particular interest in society circles will be the appear-

ance of Mlle. Louise La Gai, Premier Danseuse at the Grand Opera, Paris, and her Twelve Society Monogram girls. Mlle. La Gai has been recently instructing the co-eds of the University of California in dancing and the girls who are to assist her are her most successful pupils. They are styled Monogram girls from the fact that their initials only are published owing to the fact that their parents object to their full names appearing in print. The program of Mlle. La Gai and her terpsichorean company will comprise "La Masque," "Pierre and Pierette," "La Gai Gavotte," "Ballet Des Roses" and "La Gai Varsoviennne."

The holdovers will be Edmond Hayes & Co. in "The Piano Movers"; Ward, Bell and Ward; Rellow, creator of the mentaphone novelty, and the successful prima Dona, Vinie Daly, in songs from operas she has sung.

CLEVER MUSICAL COMEDY AT THE ALCAZAR.

Nothing could possibly stop "A Modern Eve" at the Alcazar Theatre. The glittering summer musical show caught the town by storm, and it has led many San Franciscans to the door of the popular O'Farrell Street temple of amusement. Enchanting waltzes, swinging melodies and captivating ensemble numbers, to say nothing of ringing specialties and tuneful solos hold sway at the Alcazar this week, and the round-up of principals and big, stunning chorus are the talk of the town. Popular Charles Ruggles and dainty Adele Rowland could not have hit upon a better vehicle for their re-introduction to local theatregoers than the tuneful Hollander-Gilbert-Hough musical comedy, and nightly they are being received enthusiastically in their respective roles. Aside from the musical numbers allotted to them in the score proper they introduce a number of new, bright, novel and original specialties. Among the latter might be mentioned "Fido," sung by Miss Rowland; "If They Keep Making Them So Beautiful," sung by Ruggles, and "You're Here and I'm Here," a specialty duet. Add to these exhilarating numbers such song successes as "You're a Lonesome Moon To-night"; "Excuse Me—Certainly"; "Is the Girl You Married Still the Girl You Love?" and the famous song success of two continents, "Good-Bye Everybody," and it is hard to say just where such a show as the Alcazar's musical triumph could possibly be duplicated. The individual hits scored by Ruggles and Miss Rowland are away ahead of the top of the class, and associated with their success are the names of beautiful Louise Orth, winsome little Ann Tasker, clever Louise Brownell, funny Burt Wesner, striking Kernan Crippe and handsome Edmond Lowe. All of these clever people and the sparkling chorus will be on tap at the Alcazar for a second week, commencing on Monday night, August 10th, and a duplicate of the present tremendous business is looked for by the management of the popular playhouse.



Those who would rest upon laurels won, who are satisfied with the glories of past achievements, content to rest their future upon the accomplishments of the past, stand upon insecure and slippery ground. It is indisputable law, a fact of common knowledge, that a fixed standard of excellence is impossible. Where progress ceases, retrogression begins. The builders of the

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FERRIS HARTMAN AND COMPANY AT IDORA PARK

Ferris Hartman and his exceedingly successful company are still continuing to attract large audiences to Idora Park. This week they are presenting an entirely new musical comedy entitled "The Oyster Pirate." This original work is by Adam Hull Shirk and Edward Gage, both of Oakland, and contains considerable humor as well as bright musical episodes. Last week's production was "A Virginia Honeymoon," which also proved an unusually attractive entertainment. Ferris Hartman continues to exhibit his unquestionable ability to impress his hearers with the witty character of the lines, and if the lines are not sufficiently funny one can always depend on him that he will surely remedy this fault. Mr. Hartman has always been known for his facility to interpolate comedy as well as topical verses, and in this manner he has often made a success of productions that otherwise would invariably have been failures.

Myrtle Dingwall continues to delight her hearers with her fine velvet-like voice and the artistic finesse with which she interprets her arias. She also reveals more and more dramatic spirit and her scenes never fail to make her friends among her audiences. Miss Dingwall, by the way, is a pupil of Fernando Michelena of this city, and he is frequently a very interested spectator and one of those who delight greatly in the clever young prima donna's success. Another successful San Francisco artist who has made a decidedly favorable impression at Idora Park is Jeanne Mai, the dashing young soubrette. Miss Mai possesses an exceptionally well placed and clear soprano voice and she acts with a temperamental abandon that exercises an unusually favorable influence upon her auditors. She has acquired splendid ease and spirit and has become one of the favorites. Miss Mai is a pupil of N. Personne who has reason to feel very proud of her professional success.

Another successful professional student of a San Francisco teacher is Glen Chamberlain, who studies with Frank Giffen, and who has also scored a distinct success at Idora Park since his first appearance there. He possesses a very pleasing tenor voice and he uses it with fine discrimination and artistic judgment. Paisly Noon continues to please everyone with his well modulated and judiciously employed baritone voice and his natural dramatic ability. Harry Pollard sustains the second comedy roles with unusual success, succeeding in emphasizing the occasional humorous scenes and also exhibiting terpsichorean skill of superior quality. Alice McComb sustains all her roles with conscientious exactitude and a versatility not often found in one so young in years and experience. Josie Hart sustained a few character roles with striking success. She is one of the most valuable members of the company. Zella Cunningham has lately interpreted some of the minor roles with chic and fluency. John Raynes at the head of the orchestra sees to it that the performance contains that zest and effervescence which a musical com-

edy and comic opera requires in order to leave a favorable impression upon the audiences. Those who attend these productions are sufficiently well pleased to return again and again in order to spend a pleasant evening.

CORT THEATRE.

Gerhart Hauptmann's wonderful novel, "Atlantic," forms the basis for the photoplay of the same name which will be disclosed here for the first time at the Cort Theatre, Sunday afternoon, August 9. From all accounts this is one of the most notable films of the times. It is in six monster parts, aggregating over 7000 feet of celluloid. The photoplay follows closely the absorbing and thrilling book of Hauptmann's. The scenes are unfolded in the same sequence as obtains in the book. The action carries one from Berlin to New York across the Atlantic and to the mountains of Canada. The leading character is a passenger on a liner which sinks in mid-ocean amid many exciting

scenes of panic and heroic rescue. This episode has been pronounced one of the most remarkable and realistic ever produced in the realm of the silent drama. An actual ocean ship was sacrificed in order to produce this effect. The action throughout is spirited. Scene follows scene with great rapidity and the element of variety dominates the whole picture. Something like 1000 persons were required to produce "Atlantic." There will be two daily matinees, one at one o'clock and the other at three. The single evening performance is to begin at 8:30. The wonderful second series of Paul J. Rainey African hunt pictures will be shown for the last time Saturday night.

MUSIC AT S. F. UNIVERSITY SCHOOL.

Frederick G. Schiller of the Royal Academy of Music in Munich, Germany, Has Been Selected as the Head of the New Music Department.

The following announcement by the San Francisco University School will prove of interest to those who follow the progress of musical education in this city:

The growing demand for a more thorough and scientific understanding of music has brought about the offering of a course in this subject which not only meets the university requirements, but has for its aim high cultural attainments. The department will be under the direction of Mr. Frederick G. Schiller, late of Berlin. Mr. Schiller has received the greater part of his musical education in the Royal Academy of Music, in Munich, Germany, under such masters as Rheinberger, Thuille, Kellermann, a favorite pupil of Liszt, and Felix Mottl, the famous conductor of Wagner's operas. Mr. Schiller was also associate conductor in the leading German theatres of Nuremberg and Bayreuth. He has been musical director in Dr. Proll's Operatic School in Munich and has edited a number of treatises on musical subjects.

The Musical Department is open not only to pupils of the school who are taking regular courses, but also to those who wish to pursue the subject of music only. Students of both sexes will be admitted. An instructive recital will be given during the last week of each quarter, to which patrons and other interested persons will be invited. The following courses will be offered, any one or all of which may be taken:

1. Sight-singing in connection with Choral-singing once a week.
2. Symbols and Terminology of Musical Notation and Elements of Harmony. Dictation and Ear-training will be conducted in connection with this course.
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4. History of Music. This course will be given in a series of fortnightly lectures open to the public, without charge.

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Notwithstanding the obvious necessity of a representative organ that defends the rights of the musical profession in certain territories of the United States, there are many leading members of the musical cult who do not concede the right of such a musical organ to the support of the pedagogues other than subscriptions. They frequently present the opinions that advertising is undignified.

Nevertheless, whenever a member of the musical profession is in trouble he usually turns to the musical journal either for advice or for defense. We have in our possession hundreds of letters to prove this assertion. We have never failed to respond to calls for assistance, whether they came from advertisers or from non-advertisers. The paper is now in its Thirteenth Year of continuous publication, and it has always been published in the interests of the entire profession, never demanding anything unreasonable.

But our principal ambition has not yet been fully realized, namely, that the Pacific Coast Musical Review should be larger in the number of its pages, more extensive in its news service and still bigger in its circulation among students and their parents. Among the thousands of artists and teachers residing on the Pacific Coast only one hundred are advertisers in this paper.

Our record of nearly thirteen years of continuous publication purely in the interests of the profession should entitle us to the united support of such profession. We have refused several very tempting offers to leave this Coast or sell the publication, thereby making sacrifices on our part, and made them gladly. Still there are hundreds of teachers and artists who are not willing to even support this paper by means of advertisements.

The Pacific Coast Musical Review reaches the musical public at large—not only members of the profession, but students and their parents. Thousands of copies are sold during the year to students and their friends by reason of our careful reviews of Students Recitals. Not even a daily paper has such a large exclusively musical circulation as this paper has on this Coast. And still there are hundreds of teachers who lose thousands of dollars, because they can not understand the usefulness of an advertisement in these columns. To prove the great advertising value of this paper we call the attention of every member of the profession to the class of teachers and music dealers represented in its columns. They belong invariably to the most successful class of teachers, artists and dealers on the Pacific Coast.

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SAN FRANCISCO, SATURDAY, AUGUST 15, 1914.

Price 10 Cents

THIRD PHILHARMONIC ORCHESTRA CONCERT.

Excellent Symphony Program Rendered With Artistic Judgment Before an Audience of Several Thousands and Delighted Music Loving People.

By E. M. HECHT

The keynote of the Philharmonic Concert on Thursday evening, August 6th, was Mozart. Six thousand people heard a splendid interpretation of two of the master's important works. I do not intend to convey the idea that the rest of the concert was not up to the Philharmonic standard—not at all—but the most important fact is that the people, who support this People's Orchestra for the purpose of hearing, learning and enjoying the great classical works, received, at the hands of Mr. Perlet and his men, a thoroughly authoritative, correct and (within the limitations of the players) smooth performance of the Magic Flute Overture and the excerpts from the Jupiter Symphony. Even though the first violin section was not always playing exactly together, the attack of the woodwinds, especially the bassoons, was not altogether perfect—if, here and there, a detail expert could have discovered and noted a technical slip or two—still the spirit and meat of the works were admirably laid before the audience, and these Mozart compositions were revealed to many for a first hearing in a thoroughly correct manner. And this is of extreme importance. If these works were in incompetent hands, the public would obtain a wrong impression of them. Instead of being educated, people would be misled, and some day some one would have to undertake a crusade of "unlearning" the masses what had been incorrectly taught them. And so the Philharmonic Orchestra, in giving such traditionally and musically correct interpretations of the classics as we heard the other night, is fulfilling its mission ably and well.

The Bolzoni Minuet, as always, pleased immensely. By the way, this work was first produced here in the old Metropolitan Temple some years before the Fire by an organization known as the Chicago Symphony Orchestra conducted by Adolph Rosenbecker, now the genial concert master of the San Francisco Symphony Orchestra. I merely mention this in order to correct an error in the program notes. I can not agree with the spirit of Mr. Perlet's idea of this charming Minuet, though the public evidently did, for they demanded and received a repetition.

(By the way, the Minetti Orchestra produced the Bolzoni Minuet here at one of its concerts about the same time as the Chicago Symphony Orchestra, and so popular did this little number become, that it was later frequently put on the Minetti programs by request—and always had to be repeated.)

Franz Adelman delighted us with a carefully thought-out and thoroughly satisfying interpretation of Saint-Saens' "Introduction and Rondo Capriccioso" for violin and orchestra. He put a wealth of feeling and musicianship into this beautiful number and responded with Wilhelm's Paraphrase of Walter's "Preislied" from Wagner's Meistersinger as an encore. His tone in both numbers was beautiful and artistically controlled. The orchestra accompanied him well—and I noticed the alertness with which the musicians played, in order to give their concert master the best support they were capable of. The spirit and enthusiasm of the members of the orchestra is certainly splendid.

The Lorelei Vocal Trio, consisting of Flora Howell Brunner, Louise de Salle Rath and Pearl Hossack Whitcomb, accompanied by Frances Buckland, were sadly handicapped by the instrument that had to be used, owing to some misunderstanding regarding the delivery of a concert grand piano to the hall. The piano was an upright of the vintage of 1848, and was delightfully out of tune. It speaks volumes for Miss Buckland's pluck and artistry that she played as she did during the rendition of the Moszkowsky Valse, Op. 34, showing that no matter how unsatisfactory the instrument, true artistry and musicianship can not be denied. The Trio sang well under the circumstances. Their ensemble work is excellent and their reading extremely pleasing. Their first encore number, "Ashes of Roses," by Ware, was enthusiastically received, and their second, which was unfamiliar to me, was equally well received.

The concert closed with a safe and sane reading of the familiar Peer Gynt Suite, which could have been improved from the standpoint of tempi and finish. The last movement failed entirely to reach its wild, barbaric climax. At the next concert, Victor de Gomez, the solo cellist, is to play Bruch's "Kol Nidre" with the orchestra, and we are promised a quaint Nocturne for violin, cello, French horn and harp by Ferdinand Hummel, Schubert's B flat Symphony and Tchaikowsky's Nutcracker Suite. Judging by past performances of the Philharmonic Orchestra, this will be an interesting and instructive event.

LYDIA STURTEVANT TO APPEAR IN NEW YORK.

Well Known California Artist Receives Great Opportunity to Appear in New York in Grand Opera.

Ernest Briggs announces that Lydia Sturtevant, contralto, who was for a season understudy with the Chicago Grand Opera Company and afterwards prima donna

CHRISTINE MILLER CHARMS HER HEARERS.

Large and Representative Audience Hears Favorite Contralto in Notable Program which Includes Many New Numbers—Artist Gives Fine Interpretation of Local Composer's Song.

"Tuesday evening Christine Miller delighted a large and impressive audience at Masonic hall, when she gave the third program of the Artist's Course arranged by Mrs. Eva McCoy. Her program was a notable one in its arrangement, in the presentation of great names, and in the numbers followed by the infectious joyousness of the 'Come Lassies and Lads' (17th century) and the 'Green Bushes' (16th century), closing with the verses from Shakespeare, was a most effective grouping of old masters, possessing also the merit of novelty. Miss Miller charmed her audience with her singing of them, and seemed very pleased with the lovely bouquet of gorgeous pink roses that came to her, and rested for the remainder of the evening on the piano to gladden the eyes of the people. The German songs, by Gustave Mahler included a wide range of sentiment. The singing of them was made more delightful by the brief explanation of the themes which Miss Miller gave. In her greatest number, 'Adieu, Forests' (from Jeanne d'Arc), she gave a powerful interpretation. The group of Indian songs, new—which Miss Miller made more interesting by her introductory remarks—were very beautiful and brought more of an impression of the music of the Indian melodies than we are accustomed to associate with their musical productions. Miss Miller sang with some of her best interpretations the song by one of our most popular local composers, Albert Dowling, Jr., whose works are always marked by their grace and fine inspiration. The song 'God's Smile' is dedicated to Miss Miller, and the ovation given it was for singer and song. Her closing numbers included one from an old Japanese text. This singer who has been heard in Erie for three successive seasons, and each one bringing her more recognition and deeper appreciation, increased her hold upon the people in her concert of last evening. She was encored with enthusiasm after each appearance and was very generous in responding."—The Erie Daily Times, March 25, 1914.



KARL W. SCHULTZ

The Distinguished Orchestral and Operatic Leader Who Has Made San Francisco His Home (See P. 3)

in the Sheehan Opera Company, has been booked for a complete season which will be spent in New York City. She is engaged for sixteen weeks with the New York Italian Grand Opera Company and will also make a number of guest appearances under Aborn with the English Opera Company at the Century Theatre, New York. She has also been booked for a number of recital engagements in the East by the Eastern booking agents of the Briggs Musical Bureau and will appear in a series in New York City given under the auspices of the Scottish societies. Some of the roles in which she will appear during the coming season are Herodiade in Herodiade, Azucena in Il Trovatore, Nancy in Martha, The Queen in the Bohemian Girl, Gertrude in Hansel and Gretel, Zanetto in Zanetto, Pierotto in Linda di Chamounix, Lola in Cavalleria Rusticana, Magdalena in Rigoletto, Madlon in Andre Chenier. Her repertoire includes Amneris in Aida, Leonora in Favorita, Laura and Cieca in Gioconda, Ulrica in Ballo in Maschera, Delilah in Samson and Delilah, Siebel in Faust, Erda in Rhinegold, Erda in Gotterdammerung, and others.

id E. Fulwider, Vice-Chairman Democratic State Central Committee; Prayer, Father Jos. B. McQuaide; Vocal Solo, Mrs. Florence Le Roy Chase; Accompanists, Mrs. E. K. Fernald.

George S. McManus, the prominent young pianist, has returned from a three weeks' vacation of which part was spent in San Diego and part at Lake Tahoe. While in San Diego Mr. McManus attended the Convention of the Music Teachers' Association of California and created an excellent impression, particularly with his ensemble work together with Miss Mary Pasmore. During the balance of the month of August Mr. McManus will be in his San Francisco studio only on the afternoons of every Monday, Tuesday and Friday. Mr. McManus is preparing an excellent repertoire for the coming season and will appear quite frequently at public and private musical functions of importance.

George Q. Chase, Philip T. Clay, Fred. R. Sherman and Andrew T. McCarthy were among the prominent music trade people who attended the Midsummer Jinks of the Bohemian Club last Saturday, August 8th.



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MUCH ADO ABOUT NOTHING.

We notice in the Eastern musical press and the Eastern daily papers considerable agitation about the appointment of Edwin H. Lamare as one of the organists who are to play at the Panama-Pacific International Exposition. The argument is made that an American organist should have been appointed to give a hundred recitals before an European artist should have been asked to assist in playing the organ. The Eastern papers and musicians also claim that Mr. Lemare had no right to make any suggestions as to certain improvements on the organ. It is evident that the Eastern musical papers do not know or do not WANT to know the real facts of this appointment or the suggestions upon the specifications. The truth is that the Northern California Chapter of the American Guild of Organists, of which Dr. H. J. Stewart is the President, prepared the specifications which were accepted by the Austin Organ Company. We asked Dr. Stewart specially regarding the change suggested by Mr. Lemare and he assured us that they were minor changes. The Musical Courier says that it has inquired and found that the changes are such as to make it difficult for an American organist to use the console of the organ. Mr. Levison tells us that the change will do nothing of the kind and he has the word of the Austin Organ Company for this.

The truth of the matter is that the Eastern organists are not known on the Pacific Coast except to those who keep informed on such subjects. They persist in using advertising mediums for their schools and their professional work which are not readily seen by the greater portion of our musical people. If the organists that complain so much had occasionally made use of a Pacific Coast musical journal of wide circulation among the people of the Pacific Coast, their names would have been familiar to many people who could easily have recommended them and thus created a demand for their services. It is true George W. Stewart's word goes a long way toward securing engagements for artists at the exposition. At the same time he is open to suggestions, and we are certain that in case anyone in whom he reposes confidence had told him BEFORE the appointment of Mr. Lemare was made that he should consider American organists, and he could have convinced him that an American organist was entitled to the position of stellar attraction, he would have gladly listened to him. But as far as we are concerned, we have never heard that such suggestions were made to anyone. The exposition people have selected Mr. Lemare upon careful investigation among people who are well informed upon such matters. That they did not ask every organist in America whom to select for such position can not be put to their discredit, for no matter who would have been selected there would always have been someone who would not have liked the selection.

There are still two hundred organ recitals to be given, and we do not doubt but that American organists will find a place among those asked to use the organ. As a rule when Eastern musicians settle here they complain of the California attitude. They ridicule the "native sons" idea. They insist that no outsider is welcome. They can not see anything worthy of praise in this part of the country. Indeed they come here with a fixed idea that they are not wanted. There are also Eastern musicians who do not bring this prejudiced attitude here, and they have always made a success and have always been received with open arms. In condemning the music committee of the Panama-Pacific International Exposition without a hearing, and before asking their side of the question, and by belittling and openly disregarding the attitude of the committee, the Eastern musical press and musical organizations are not planting any seeds of affection in the hearts of our musical public, by sneering at the fact that the music committee inquired "only of San Francisco organists" concerning the standing of Mr. Lemare, the Los Angeles correspondent in one of the Eastern musical pages does not show any instincts of intellectuality or genteel character. All we have to say is that they are just reaping what they sowed. They have ignored us completely in the past, and now when they want something, they are gradually working themselves into a fury because they can not get it. It is a pity that the musical profession and journalism of the East can not cultivate a more generous attitude and can not give some people credit for intending to do the right thing. All this fuss about Mr. Lemare being engaged is only then justified when no American organist is asked to play at the Exposition. There is no official organist nor will there be one. Mr. Lemare, we dare say, will be the only foreign organist to be engaged. If there are any "sore-heads" who are jealous and envious because they have not been asked yet, it can not be helped, but American musicianship will be able to assert its dignity and efficiency in spite of the fact that an English organist will play a hundred organ recitals during the ten months' period of the Exposition.

NEW RULES OF MUSICAL REVIEW FOR EXPOSITION SEASON BEGINNING SEPTEMBER FIRST.

In order to successfully execute its various plans for the exposition season of 1914-15, when the Pacific Coast Musical Review intends to work industriously and persistently in the interests of the musical profession, we are forced to adopt the following rules and adhere to them strictly:

1. Only regular advertisers are entitled to the courtesies of the reading columns. Such courtesies to consist of insertions of pictures, advance notices of pupils' recitals, lengthy articles of activities of teachers and concert-giving artists and indeed any regular efforts to assist members of the profession to receive financial recognition.

2. The Pacific Coast Musical Review will only accept advertisements from COMPETENT teachers and artists. We shall be grateful for any information, based upon absolute proof, that an advertiser in these columns, is misleading the readers. Upon satisfactory evidence of such misuse of the columns we shall discontinue the advertisement.

3. Advertisements are payable MONTHLY. Accounts are overdue after SIXTY DAYS. They become delinquent after NINETY DAYS. They will be discontinued when delinquent without further notice. While advertisers are on the delinquent list they are not entitled to the usual courtesies. This rule is absolutely necessary if a musical journal, without other financial backing, desires to continue publication.

4. Subscriptions are payable IN ADVANCE. If amounts are not paid after TWO NOTICES are forwarded, the subscriptions will be discontinued without further notice. We do not consider free copies of advantage to advertisers. No one appreciates anything he receives for nothing.

5. The Pacific Coast Musical Review will continue to publish brief items of news and will review pupils' and artists' recitals, AFTER they have taken place. In order to be entitled to this privilege it is NOT necessary for anyone to be either a subscriber or advertiser. We solicit information regarding pupils' recitals from every teacher. We will also review concerts, AFTER they have occurred, irrespective of those giving them being advertisers or subscribers.

6. We can only give space in the EXPOSITION NUMBER and other special editions to regular advertisers of this paper. The reason is that these editions are published especially for the benefit of our advertisers, who must be representative musicians. If we allowed space to everybody, irrespective of their support of the paper, we would have so many applications that it would be impossible to publish such special editions. The demands from regular advertisers are already such that the Exposition Number will be unusually large.

7. The Exposition Number will contain historical sketches of the California Music Clubs, Amateur Orchestras, Choral Societies, and business houses devoted to the music trade. We ask secretaries of musical organizations here referred to to send us information.

KARL W. SCHULTZ, ORCHESTRAL CONDUCTOR.

Brilliant Musician, a Disciple of Felix Mottl, Who Has Decided to Make San Francisco His Home and Add to Its Musical Progress.

One of the most recent additions to San Francisco's musical cult is Karl W. Schultz, an orchestral director and pianist of vast experience and enviable reputation. Mr. Schultz has been frequently in San Francisco as musical director of several of the most successful and most artistic comic opera productions and he has always made an excellent impression by reason of his unquestionable facility as an executive musician. He has shown remarkable control over his orchestra and an excellent judgment as to adequate musical interpretation. Mr. Schultz is a native of Germany and began the study of pianistic art during his seventh year under his father, who was at that time music director of the imperial guard and symphony in Berlin and Potsdam. At the age of nine Mr. Schultz began to study the violin under his grandfather, Adolf Schultz, who was for years concert master of the Berlin Royal Opera House. At the age of fourteen Mr. Schultz began his theory studies which he continued until his seventeenth year when he entered the army in Darmstadt. While in that city he received the appointment of court pianist for the Grand Duke of Hessa, Ernst Ludwig XIV. When nineteen years old Mr. Schultz went to Karlsruhe, the capital of Baden, where he attended the rehearsals and performances at the famous opera house, where Felix Mottl began his wonderful career. Many of his ideas in directing an orchestra and interpreting the classics Mr. Schultz received from Mottl, who took exceptional interest in the talented young musician. When Mottl went to New York to direct the first American performance of Parsifal at the Metropolitan Opera House, Mr. Schultz was with him frequently, and conversed with him regarding the student days in Karlsruhe and also about Mottl's interesting experiences with Richard Wagner when the Niebelungen Ring was first presented in Bayreuth.

When twenty-one years of age Mr. Schultz returned to his father and directed some of his symphony concerts. Subsequently he attended the Royal Academy in Berlin from whence he graduated as musical director at the age of twenty-three. During the year 1903, Mr. Schultz came to America, and immediately was recognized as one of the ablest operatic conductors in the country. He has been busy ever since. He has been in San Francisco repeatedly, and every time he felt the desire to locate here, but somehow did not gratify his wish. He was again here last year with Madame Sherry and also with the Merry Widow, and somehow he could not resist the temptation to formulate his plans in such a manner as to make his San Francisco residence a possibility. And so he returned a few weeks ago and has made up his mind to stay, with the expectation that he will not only be able to satisfy his ambitions as musical director, but also begin a class of piano students.

Mr. Schultz has composed a number of exceedingly meritorious orchestral works, among them being a violin concerto in G minor, which R. D. Wetmore of this city is considering to present in the near future. Then there is a poem for orchestra entitled "A Thought," which was played with success in New York, Boston, St. Louis, St. Paul and other cities. The orchestration to this number was highly praised as well as the composition. Other compositions by Mr. Schultz include "A Festival March," Cantata for soli, chorus and orchestra, and at present Mr. Schultz is working on a grand opera. Wherever Mr. Schultz has directed an orchestra the members of the same were always glad to play under him.

ARTISTS WHO PLAY THE BALDWIN PIANO.

Arnold Somlyo, New York Representative of the Baldwin Piano Co., Tells the Music Trade Review of His Arrangements While in Europe Recently.

The Baldwin piano will be featured this fall on the concert stage by a number of world-famous artists who have signified their intentions of using this artistic piano exclusively at all their concerts next season. For a number of years the Baldwin Piano Co. has given encouragement and co-operation to its dealers throughout the country by closing important arrangements whereby artists of international prominence have played the Baldwin piano en tour, but the forthcoming season promises to be the most successful one that the Baldwin piano has ever enjoyed from the standpoint of artistic prestige.

The value of this method of introducing a high-grade piano to music-lovers and musicians is unquestioned, and the hearty enthusiasm of the Baldwin dealers and their impressive success with this piano may be traced in a considerable measure to the dignified and thoroughly high-class publicity that is bestowed on the Baldwin piano through its use by artists of recognized merit and standing.

Arnold Somlyo, Eastern manager of the Baldwin Piano Co., with headquarters at 366 Fifth Avenue, New York, is in charge of the concert arrangements of the company, and his unceasing efforts to extend to Baldwin representatives every possible aid in their development of high-grade business have been well evidenced in the imposing lists of artists who have arranged to use the Baldwin piano exclusively in their concert appearances year after year.

While abroad this spring, Mr. Somlyo arranged for a number of important concert tours this fall, at which the Baldwin piano will be used. One of the most noteworthy of these tours will be the first appearance on the American concert stage of Carl Friedberg, a German pianist, who has achieved marked fame in the leading countries of Europe. Although only a young man, being a little over thirty, Mr. Friedberg has made successful tours through England, Denmark, Belgium, Holland and Spain, in addition to his numerous German tours, which were unusually successful. In Madrid he received the highest distinction ever conferred upon an artist, being made a "Knight of Isabella Catolica," and in England he received the unstinted praise and admiration of the best-known critics. Mr. Friedberg will arrive in this country this fall for an extended American concert tour.

A tour of unusual moment and importance next season, on which the Baldwin piano will be used exclusively, will be a joint one by these three famous artists: Mme. Frances Alda, soprano; Frank La Forge, pianist; Gutia Casini, cellist. All of these artists have achieved noteworthy success in their respective fields, Mme. Alda being one of the most popular sopranos in the world, and a member of the Metropolitan Opera Company, New York.

Frank La Forge has been for many years an enthusiastic admirer of the Baldwin piano, and has used it to accompany famous singers, in addition to playing it exclusively at his individual concerts. His command of technique and beautiful tone have been the subjects of general praise, and he has played a number of selections for talking machine records that have met with a ready sale. Gutia Casini is a Russian cellist whose European performances have secured him instant recognition as an artist of high standing. This trio of famous artists will give over fifty concerts in this country next season, using the Baldwin piano at all their performances.

TWO THOUSAND DOLLARS FOR A SONG.

The Boosters' Club of Southern California Announces Conditions for a \$2000 Prize Contest for a Musical Setting to a Song-Poem.

The Booster Club of Southern California, on August 20, 1913, made public a novel and liberal plan to give the California spirit expression in a poem and music. Announcement was made of a competitive prize to be given of Twenty-five Hundred (2500.00) Dollars for a Song-Poem and Music composition—Five Hundred (500.00) Dollars for the poem and Two Thousand (2000.00) Dollars for the music—the purpose being to secure a song, the words and music of which would best typify the glories of Southern California and appeal of its progressive citizenship. The Poem Contest closed November 1, 1913. On December 18, the Board of Judges appointed by the Club selected as the winning manuscript the poem entitled "California," herein printed in full; and on the following day, the officers of the Club paid over to the author the prize of Five Hundred (\$500.00) Dollars.

The Booster Club now announces the Music Contest, for which the prize of Two Thousand (\$2000.00) Dollars will be paid by the Club, for the best melody and piano score set to the winning poem and chorus, subject to the Rules hereinafter set forth. The Poem and Music of this Club was inspired by public spirit, and a desire to give to authors and composers opportunity and reasonably commensurate reward for meritorious work. It originated in the hope that a typical song might be produced, that the genius of authors and composers might be inspired to express in words and in music, the song of praise and thankfulness that is in every Californian's heart, thus giving to the world a song that shall not be forgotten with the passing day, which shall find response in the hearts of all, even as do the beautiful words and melody of John Payne's immortal "Home, Sweet Home." This Club represents all the people of Southern California, organized for the concerted, harmonious and effective development of the great Southwest along lines of highest progress and prosperity. It is the largest organization of its kind in the world, and embodies a new idea in co-operative public and civic exploitation on a big, comprehensive scale.

Rules of the Music Competition.

The competition is open to the citizens of all countries. Compositions must be arranged for voice and piano, in the usual song form, set to the words of this poem. Band and orchestra scores may also be submitted at the option of the composers. More than one composition may be submitted by a composer.

The poem complete must accompany each composition, with at least two verses and the chorus set to the music in the usual manner.

Composers must not sign their names to their work, but must affix a distinctive mark of identification, sending with the composition a sealed envelope containing full name and address, and bearing the same mark of identification. The award will be made on merit, without knowledge by the judges of the identity of the contestants.

The award and payment of the amount of the music prize, Two Thousand (\$2000.00) Dollars, to the winning entrant, shall be full payment for the winning composition, and for all royalty rights of the composition in any form, either with or without words.

The right to reject any or all compositions is reserved. Satisfactory proof of authorship must be given if required. Music heretofore published will not be eligible. Contestants are advised to retain copies of their manuscripts. The Booster Club will conscientiously endeavor to return all unaccepted compositions, if accompanied by sufficient postage, and while all reasonable care will be given manuscripts, the Booster Club will not be responsible for their return.

CALIFORNIA.

Poem written by Miss Adele Humphrey and which won the prize of \$500. Copyright 1913, Booster Club of Southern California. All rights reserved.

In the fertile, sunny Southland,
Where the sky is always blue,
Mountain sides and rolling valleys,
Blooming meadows fair to view,
Shelter homes of happy people,
In their lives supremely blest—
Days of sunshine, nights of coolness,
Bring activity—then rest.

CHORUS:

California—Land of Plenty!
California—Paradise!
From thy charms, Oh California,
Other climes may not entice,
Once at home in California,
Quite forgot are earthly ills,
Life is lived in California
With a joyousness that thrills

In the fragrant, sunny Southland,
Where the trees are always green,
There are acres lying idle,
Waiting thousands yet unseen,
Homes for them in peace and plenty
Wait the touch of human hand,
Orange groves and walnut orchards
Then will bloom o'er the land.

In the golden, sunny Southland,
Where the year is always spring,
Nature, prodigal of blessings,
Makes the heart with rapture sing;
For beneath the ground lies hidden
Store of gems and yellow gold—
Of the wealth of California
Scarce the half hath yet been told!

In the joyous, sunny Southland,
By the ever-rolling sea,
Men are building for the future
With the strength of unity,
Harbors, cities, smooth broad highways,
Sparkling water brought from hills—
Life is lived in California
With intensity that thrills!

The Contest will close September 1, 1914. The award will be made by a Board of disinterested Judges appointed by the officers of the Club.

No contestant's name, other than the winner, will be disclosed without authority.

N. BANKS CREGIER, Chairman Music Committee.

Address all manuscripts and communications to Music Contest, Booster Club of Southern California, 609 Herman W. Hellman Bldg., Los Angeles, Cal., U. S. A.

F. W. BLANCHARD ENJOYS CHICAGO HOSPITALITY

Prominent Los Angeles Music Patron and Manager of the Famous Blanchard Hall Studio Building is Received Enthusiastically in the East.

It is a pleasure to chronicle the splendid report of the plans formulated by the American Opera Association of Los Angeles for the 1915 Biennial of the National Federation of Musical Clubs and the Congress of American Musicians. F. W. Blanchard, the president of the association, and his wife were the guests of honor at a dinner given at the University Club of Chicago by Mrs. A. J. Ochsner on June 19th. Among others who were present were: Mrs. Emerson Brush, Mrs. David Allen Campbell and Mr. Adolf Weidig, of Chicago; Mrs. John Leverett, Alton, Ill.; and Dr. Bridge of Los Angeles.

On behalf of the local committee Mr. Blanchard reports a musical festival lasting from June 24th to July 4th, and which will be of such diversified interest that it will no doubt attract the largest musical gathering ever assembled in this country. The production of the \$10,000 prize opera in a magnificent way is to be only one of the many features of this first New World Bayreuth Festival.

A brief tentative report of the plans which Los Angeles is preparing to inaugurate for the big meeting as they were announced by Mr. Blanchard, begins with a reception on the opening night of June 24th, with music



F. W. BLANCHARD

A Prominent Los Angeles Musical Enthusiast Who Recently Experienced the Hospitality of Chicago

furnished by the leading singers and instrumentalists of Los Angeles. On Friday, June 25th, the entire day will be devoted to programs by the pupils of the public schools, orchestral and choral. On Saturday, June 26th, orchestral concerts will be given, and on Sunday, June 27th, every church of prominence in the city has arranged for sacred concerts in the afternoon and evening, including many organ recitals, in all of which there will be featured exclusively works by American composers. The choral organizations of Southern California and the United States will meet in competition on June 28th. Tuesday, June 29th, will be devoted to orchestral concerts, and to the presentation of orchestral compositions in competition for cash prizes. On Wednesday, June 30th, artist concerts will be held day and night. Many prizes are to be given for these various events.

Thursday evening, July 1st, is the date for the first performance of the American prize opera to be given exclusively for the visiting delegates and members of the National Federation of Musical Clubs. An indefinite number of performances will later be given, open to the public. On the evening of July 3d, a pageant of California will be presented, with music from the aborigines, followed by the early Spanish, the mission music of the padres, the later Spanish music, and the coming of the Gringo, down to the present time, accompanied by a parade of the visiting musical enthusiasts.—The Monitor and World, July, 1914.

SHORT ITEMS OF INTEREST.

A Memorial Service and Exercises in honor of Mrs. Woodrow Wilson were given in the Rose Room of the St. Francis Hotel on Monday afternoon, August 10th. Among the soloists was Mrs. Florence Le Roy Chase, the exquisite soprano soloist, who sang in her well known artistic and impressive manner. The program rendered was an exceedingly appropriate one and included the following addresses and musical numbers: Introduction, Mrs. Charles H. Spinks, President Woman's State Democratic Club; Selection, Knickerbocker Quartette; Prayer, Rabbi Nieto; "In Appreciation," Hon. James Rolph, Jr., Mayor; Address, Walker C. Graves, President San Francisco Iroquois Club; Vocal Solo, Mrs.

M. Jackson Catching; Eulogy, Rev. Wm. Guthrie, First Presbyterian Church; Address, Gen. J. P. Wisser; Selection, Knickerbocker Quartette; Remarks, David E. Fulwider, Vice-Chairman Democratic State Central Committee; Prayer, Father Jos. B. McQuaide; Vocal Solo, Mrs. Florence Le Roy Chase; Accompanist, Mrs. E. K. Fernald.

The Pacific Coast Musical Review is in receipt of the prospectus of the Manning School of Music for the season of 1914-15. It is a very neatly and interestingly compiled booklet which sets forth the success achieved by this fine institution in the past. Mr. Manning, who is also the President of the San Francisco Teachers' Association, is entitled to every particle of success he enjoys, for he is not only a musician of superior abilities, but also a gentleman in the real sense of the word. He has always a good word for his colleagues; he never fails to exhibit that gentleness and consideration for others which is such an excellent factor to create dignity and respect for the profession. We trust Mr. Manning will find the ensuing season even more successful than the previous one.

Howard E. Pratt, the well known tenor and vocal teacher, gave a reception musicale in honor of Mrs. Grace Davis Northrup at his residence studio, 330 Twenty-first Street, Oakland, on Wednesday evening, August 5th. Mrs. Northrup, who is now enjoying brilliant success in New York and other Eastern musical centers, is spending her vacation in Berkeley and is the recipient of many social honors. Of course everyone is anxious to hear her sing as well as enjoy her company. On this occasion she sang several German songs and enthused her hearers by reason of the fine quality of her voice and her exceptionally intelligent expression. She has surely become a full-fledged vocal artist who need not take second place to anyone. Other artists who added to the enjoyment of the evening and who earned the hearty applause that greeted their efforts were: Thomas Frederick Freeman, pianist; Mrs. Hanna Wolff Freeman, pianist; Mrs. Alma Berglund Winchester, soprano; Mrs. Fannie Bailey Scott, soprano; Miss Marian Morrow, contralto, and Howard E. Pratt, tenor. Among those present were several leading transbay musical people and the congenial atmosphere that prevailed throughout the evening was a delight to experience.

Mrs. M. R. Pray, the indefatigable cashier of Sherman, Clay & Co., is enjoying a two weeks' vacation. Mrs. Pray is one of the best liked and busiest members of the big Sherman, Clay & Co. staff of employees and her duties are such as to make a vacation most desirable.

Mrs. Carroll Nicholson, the well known vocal teacher, has returned from several weeks' vacation in Southern California where she enjoyed a well earned rest from her duties and was the recipient of many social attentions. Mrs. Nicholson speaks very enthusiastically of her trip and has already begun to resume her duties for the ensuing season of 1914-15.

MADE HONORARY MEMBER OF THIRTEEN CLUBS.

At a recent meeting of the Kansas City Musical Club, Fannie Bloomfield-Zeisler was elected to honorary membership, entitling them to record as the thirteenth club to so honor her. The other clubs were: Chicago Woman's Club, Chicago Woman's Aid, Chicago Amateur Musical Club, Chicago North Side Art Club, Chicago Book and Play Club, Lake View Musical Society, Peoria Woman's Club, Sacramento Saturday Club, Warren (Pa.) Philomel Piano Club, St. Paul Schubert Club, Burlington (Iowa) Musical Club, Alpha Chi Omega Sorority.

The following "Sonnet" was also written in honor of Mrs. Zeisler, by a California girl, who was present at one of her recent recitals in the Scottish Rite Auditorium in San Francisco:

Thy touch resounds the magic chiming bells.
That ring their cadence to enchanted themes
Of songs sublime, revealed in God's spells
That genius casts upon the master's dreams.
Thy graceful skill portrayeth in its art
That lofty message of Bethoven's soul,
That sings surcease from sorrow, to the heart
Responsive to thy noble art's control;
Now strains of dazzling music from afar,
In brilliant show'ers are scattered to the throng,
And Chopin rises, as the morning star,
That to the world of romance rings its song.
O soul of music, trace the master's skill,
Through these we read their thoughts by Heaven's will.
MINNIE GOLDSTEIN.
338 Forty-fifth Street, Oakland, Cal.
—The Monitor and World, July, 1914.

WAR AND ARTISTS.

With the clouded war situation in Europe came surmises from all quarters as to what would happen if the foreign male opera singers and other musicians now in their native countries were to be drafted into military service there and kept over the winter. In the opera field, Berger, Caruso, Amato, Polacco, Toscanini, Campanini, Bassi, Sammarco, Riess, Hertz, Braun, Weil, Jörn, Gilly, Rother to say nothing at all of Gatti-Casazza—all are likely to be called upon if Germany, France and Italy require their citizens as reserves to help the soldiery. Andreas Dippel also is in Europe, as well as Henry Russell. Of the symphony conductors under contract in America, Kunwald, Stokowski, Muck and Strinsky would be eligible in case of the calling out of reserves. Oberhoffer and Zach are naturalized in this country. Of the foreign artists to tour here next season, the following now are in Europe: Ganz, Gabbriulowitch, Slickes, Thibaud, Flesch, Kreisler, Zimbalist, Slezak, McCormack. It is not pleasant to picture our opera singers serving as "food for cannon," in Napoleon's expressive phrase.

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L. S. SHERMAN DISCUSSES COAST CONDITIONS.

President of Sherman, Clay & Co. Tells Eastern Music Trade Publication About Several Important Phases Of Music Trade Life in the West.

(From the Music Trade Review, New York.)

Leander S. Sherman, head of the famous house of Sherman, Clay & Co., of San Francisco and dean of the music trade on the Pacific Coast, spent a couple of days in New York last week on his way home from Atlantic City, where he attended the convention of the National Association of Talking Machine Jobbers and secured the convention of that body for San Francisco in 1915.

Mr. Sherman is enthusiastic regarding the progress made in getting the grounds and buildings of the Panama-Pacific Exposition in shape for the opening next year. He stated that the work was over three-quarters finished and that the demand for space exceeded the allotment available.

"The piano exhibits will be hardly considered representative," said Mr. Sherman, "owing to the fact that all instruments must be entered on a competitive basis and be subject to the decision of a jury of awards. In this connection it is surprising to learn that tone, the final and most important feature of a piano, has been eliminated as a basis for award. The result has been naturally that the manufacturers of pianos of standing have hesitated to exhibit them on a competitive basis under the present regulations, for they feel that they have everything to lose and nothing to gain in comparison with cheap instruments which often show up well as a simple piece of cabinet work."

"We had planned, at one time, to have a special building on the Exposition grounds and a recital hall in connection therewith, where our lines of pianos and other musical instruments could be exhibited and demonstrated, but satisfactory arrangements could not be made. We will, however, run cards, in connection with our advertisements in those cities in which we have branch stores, in which we will invite Exposition visitors to make their headquarters at our main store in San Francisco and have their mail delivered in our care. We plan to establish a sort of a branch postoffice for that purpose to feel that the conveniences offered to visitors will be appreciated by them."

"The opening of the Panama Canal will prove a boon to Pacific Coast cities and especially to San Francisco, where unusual facilities are provided for taking care of the increased volume of shipping that will result therefrom. The Canal, by cutting off several thousand miles of the trip to the East coast or to Europe, will effect a wonderful saving in both freights and time."

"Business conditions on the Pacific Coast at the present time are not as satisfactory as might be, and reflect the spirit of unrest that is apparent in trade circles in the Eastern sections of the country. I have found, however, that the greatest pessimism exists on the Atlantic Coast and that, as one proceeds through the Middle West to the Far West, the tone of things is not calculated to be so discouraging."

"Conditions generally have tended to bring about an era of conservatism in the conduct of the piano business in all its branches. The majority of the piano houses on the Pacific Coast are bidding only for the better class of business; and, although there is no general tendency to cut down the number of branch houses or agencies, there is no apparent desire to increase the number of distributing factors and thus get outside of the safety zone."

"Unfavorable conditions among the fruit growers of California have also had their effect on the music trade as upon every other line of business, though it is hoped that the effect will not prove permanent. The new tariff has proven disastrous for many engaged in the raising and packing of citrus fruits and also for those engaged in the beet sugar industry which, some time ago, held promise of reaching tremendous proportions. In the North, too, in Washington and Oregon, the lumbermen have suffered by the new tariff which has permitted the flooding of the Coast markets with Canadian lumber which enters free."

"On the Pacific Coast, as in every other part of the country, we are suffering from an excess of legislation, much of it carelessly drafted or actually vicious in character, and there is not much improvement to be expected until there is a halt called on the busy lawmakers. This is proven by a universal eight-hour law, which is now before the California legislature and which is worrying business men in all lines considerably. The bill, as it now stands, provides an eight-hour day for every employe in all lines in the State, and the extent of its operation is indicated by the fact that, if the bill becomes a law, and it probably will, the cook that prepares the family breakfast will not be allowed to remain on duty and prepare the dinner at the usual hour the same evening. The piano trade will not be affected by such a law, if it passes, as seriously as some other lines of business, but it is sure to feel the after-effect, even though indirectly."

"Sherman, Clay & Co. are not expanding their distributive system, but are developing steadily the business within the present confines. At this time we operate nine branch stores, all of substantial proportions, and have only recently renewed, for long terms, the leases on several of our stores in different cities, including those in Portland and Seattle. In Spokane we have just made arrangements for the entire remodeling of our present building. It is planned to tear out the entire interior of the building, leaving the four walls standing, and then rebuild with steel and concrete to make a Class A fireproof structure. In Portland, Los Angeles and other cities we occupy Class A buildings and are securing structures of that character whenever possible. In San Francisco we are also arranging for a considerable addition to our present store and, on the whole, are viewing the future with the utmost optimism."

While in New York Mr. Sherman, who, by the way, appeared hale, hearty and in fine fettle, called at Steinway Hall and Aeolian Hall for the purpose of seeing the officials of the companies. Sherman, Clay & Co. are also exclusive distributors on the Pacific Coast for the products of the Victor Talking Machine Co. and the ex-

tent of this business, under the management of A. G. McCarthy, is to be realized from the fact that the company carries at all times a minimum stock of over \$250,000 worth of Victorlans and records.

BERNHARD ZIEHN'S CONTRIBUTION TO THE SCIENCE OF MUSIC.

Interesting Treatise Published in the Musical Courier of July 1, and Written by Julius Gold, Formerly Professor of Musical Science in Drake University.

"We must learn that there are more useful and well-sounding harmonies and chord connections than are dreamt of in magisterial wisdom, whether old or new."—Bernhard Ziehn: "Canonical Studies," page 8.

The time is not yet ripe for an exhaustive account of the life and work of Bernhard Ziehn, who died little more than two years ago, on the morning of September 8, 1912, and in whose passing music has suffered a positive loss.

Numerous as have been the articles published concerning Ziehn's works, and the analyses of them, there is still wanting a full and searching record of his adventures as a theorist and contrapuntist, and of his life in general. Here no attempt will be made to treat of the many-sided characteristics of this master of harmony (indeed, he was styled a master of all the contrapuntal complexities known to the mind of man); only the merest biographical outline can be given, together with a few critical notes interspersed with citations from some of his many letters written to me since 1905, at which time I became his pupil.

Bernhard Ziehn was born on January 20, 1845. His birthplace was the historical town of Erfurt in Thuringia.



JULIUS GOLD
Formerly Professor of Musical Science in Drake University Who Has Located in San Francisco

gia, long made famous for its magnificent cathedrals, which are of great antiquity. Here also were born some of the greatest minds of medieval and modern times. Of Ziehn's parentage little is yet known to me. He was not especially instructed in music when a boy, but passed through the common and normal schools, and then for three years was teacher in the schools of Mühlhausen. He migrated to America in 1868, and for two years after was assistant teacher of theory and the history of music—also of German and certain branches of higher mathematics—in the German Lutheran school at Chicago. About the year 1871 he abandoned the profession of his youth and turned his entire attention to the science of music.

Ziehn's first published works (Hamburg, 1881) were a "System of Exercises for the Piano" and "A Method for the Instruction of Beginners," emphasizing the naturally opposite position of the hands in playing, and the necessity of technical training for their symmetrical development. The exercises given in these works are mostly in symmetrical inversion, in accordance with this principle.

A still more important work, "Harmonie und Modulationslehre" (Berlin, 1888), has exerted a pronounced influence on the trend of modern musical composition, here and abroad. This work is to a great extent inductive, and illustrates each step by examples from the best musical literature, quoting from nearly one hundred composers and illuminating, from the old classicists to the ultra moderns. The service which Ziehn has rendered to the art and science of music in the production of this work can not be overestimated. It is safe to say that no other treatise has so helped to place the study of music on a truly scientific basis as has this volume by Ziehn.

Perhaps the most remarkable passage which may be found in the book is that given at page 59, in explanations of the chapter on "Beiträge zur Orthographie." (Contributions to Orthography). This passage should

be read and reread by every person whose aim it is to master the finer technical difficulties of the composers' craft, for it is remarkable in many ways. I say remarkable advisedly, for there are certain "schulmeister" who still maintain that the art of musical composition needs to be studied with the help of a yard measure. In their works whole tone seconds are treated as differing in size, as are also the diatonic and chromatic half tones. The fundamental principle upon which Ziehn has based his entire work in the science of music is that expressed in the following words:

"The expression large and small half tones should not be adopted, as music since Sebastian Bach knows no difference in the value of half tones." [See "A Manual of Harmony," p. 2.]

It was in reference to this sort of thing, perhaps, that Glen Dilard Gunn wrote: 'As a critic of the German theorists of the nineteenth century, Ziehn performed a significant service in dissipating the cloud of arbitrary and absurd tradition which cumbered the progress of the art.'

But it was in the writing of such things as in the remarkable passage which I mentioned above, that Ziehn did his most significant service. For here he departed altogether from the antiquated principles of musical theory, and in one mighty passage broke up entire theories built upon the old yard measure kind of speculations. The translation of the oft-mentioned passage, which I now quote, was made by Mr. Ziehn and sent to me in a letter dated at Chicago on January 10, 1912. It is as follows:

"The examples given in this chapter are of infinite importance, because they so emphatically brand as unmusical the stubborn assertion as to the unequal value of half tones. Not the laws of physics but the masterpieces in music are the standard of judgment for the science of music. Music, at least since Sebastian Bach, has as foregone conclusions the division of the octave into twelve equally large half tones, i. e., the equal temperament. For the student of music nothing more superfluous can be imagined than the cognizance of any unequal temperament. Yet this negation of the equal value of musical half tones becomes very hazardous in the attempt to apply it to musical composition. What shall, for example, a student of music do with a sentence like the following: 'The triad upon the second degree in major is a diminished triad, which only accidentally bears a resemblance to the minor triad.' The mentally slow student derives no benefit from it; he commits that sentence to memory as any other sentence. And the student capable of thinking gains but the benefit of doubt, which is sometimes very questionable both for teacher and pupil. To the one endowed with scant power of reasoning perhaps the thought might come: 'If d, f, a, in C major is a diminished triad, what is d, f, a, flat?' But he whose mind is not stunned will not make only that objection; many disagreeable, but nevertheless amusing conclusions will force themselves upon him, perhaps of the following kind: 'If the triad d, f, a, in C major is diminished, the triad upon the sixth degree, lying above it, a, c, e, must be in C major an augmented one. Now, undoubtedly d, f, a and a, c, e, as tonic minor triads, are equal to each other. From this would follow that a minor triad is equal not only to a diminished, but also to an augmented triad. The equality of the diminished and augmented triads provided, their halves will also be equal; hence a small [minor] third equals a large [major] one. Thus one may arrive at last at the conclusion that a minor triad is equal to a major triad.' We are not to make simple things incomprehensible or irrational by obscure phraseology and apparently profound sophistry, but we must endeavor to explain, as simply as possible, things which are difficult to understand, and furthermore use every effort in our power that the equal temperament, so happily evolved, be not disturbed. Music is no longer a physical experiment. The music of the last two centuries was and is possible only in consequence of the equal temperament. And this musical music will under equal temperament. And this musical music will, under all circumstances, be more important to the musician, to whom music is but a branch of natural sciences. At any rate, all results of physical research with pretended reference to musical science, often peculiar, should be withheld as long as possible from the music student who is not at the same time a student of physics. But whoever would consider himself as restricted in this direction in his thirst for knowledge, may study the chapter on 'Mathematic Modulation' from Ludwig Busler's 'Partitur-Studium.'"

Ziehn also contributed articles to various German musical periodicals, and enjoyed extraordinarily high standing as an authority on certain branches of musical history. His opinion of the genuineness of a certain work ascribed to Bach—namely, the "St. Luke Passion"—was accepted over that of Spitta by celebrated German scholars, from whom he received admiring letters of agreement. As a student and authority on the correct execution of the old embellishments found in classical works he was without an equal anywhere.

In a recent review (in the Musical Courier) of Ziehn's "Five and Six Part Harmonies," his harmonization of "Ein feste Burg ist unser Gott" is considered to offer an interesting comparison with the treatment of the same time in Mendelssohn's "Reformation" symphony, Meyerbeer's "Huguenots" and Wagner's "Kaiser-marsch." Along with which the critic believes the progression of fifths in this setting, a little too freely modern for the diatonic nature of this old tune; and at the same time cries out against the free use of cross relations in so many places. These things," he maintains, "are prohibited in the strict style and are matters of judgment in the modern style." What nonsense! Classical literature abounds in examples of cross relations; and at least three names imperishable—Bach, Beethoven and Bruckner, each the luminary of a great epoch in the progress of the art—leave no doubt as to matters of judgment in relation to styles strict and free. Bach made use of this progression—that is, the unharmonious relation, cross relation, or "Relation on harmonica," as it has been variously styled

(Continued on Next Page)



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BERNARD ZIEHN'S CONTRIBUTIONS.

(Continued from Previous Page)

—in his choral harmonizations and in his fugues; it occurs in the finest works of Beethoven; and Bruckner employed it in his symphonies; was not Ziehn justified then in using it with equal propriety, and with equally good effect, in a modern setting of an old tune?

HERBERT RILEY'S SUCCESS IN DENVER.

Since his arrival in Denver, Herbert Riley, the successful young cello virtuoso, has been constantly busy, both as solo cellist with the Symphony Orchestra and as a member of the Trio, consisting of Alexander Saslavski, violin, Alfred De Voto, pianist, and Herbert Riley, cellist. This organization announced four historical concerts of chamber music to be given in the ballroom of the Brown Palace Hotel of Denver on Thursdays, July 30th, August 6th, August 13th, and August 20th. The first three were scheduled to take place at 11 o'clock in the morning and the last one at half past eight in the evening. The four programs to be presented on these occasions are as follows:

First Concert—July 30th, at 11 o'clock in the morning; Program—Trio in D major (No. 30 Peters Edition) (Haydn), (1732-1809), for violin, violoncello and piano; Sonata No. 4 in D major (Händel), (1685-1759), for violin and piano; Trio in G major (No. 5 Peters Edition) (Mozart), (1756-1791), for violin, violoncello and piano; Sonata No. 9 in A major, Op. 47 (Kreutzer Sonata) (Beethoven), (1770-1827), for violin and piano.

Second Concert—August 6th, at 11 o'clock in the morning; Program—Trio in B flat major, Op. 99 (Schubert), (1797-1828), for violin, violoncello and piano; Sonata in D minor (Corelli), (1653-1713), for violoncello and piano; Sonata in G major, Op. 13 (Grieg), (1843-1907), for violin and piano; Trio in D minor, Op. 49 (Mendelssohn), (1809-1847), for violin, violoncello and piano.

Third Concert—August 13th, at 11 o'clock in the morning; Program—Trio in B flat major, Op. 21 (Dvorak), for violin, violoncello and piano; Sonata in A major (Franck), (1822-1890), for violin and piano; Trio in D minor, Op. 32 (Arensky), (1861-1896), for violin, violoncello and piano.

Fourth Concert—August 20th, at 8:30 in the evening; Program—Sonata in D minor, Op. 108 (Brahms), (1833-1898), (1879 —), for violin and violoncello; Sonata in G major (Leken), (1870-1894), for violin and piano; Trio in A minor, Op. 50 (a la memoire d'un grand artiste) (Tschalkowsky), (1840-1893), for violin, violoncello and piano.

The Denver News of July 31st had this to say of the first of these chamber music recitals:

The first of the concerts of chamber music was given yesterday morning by Alexander Saslavski, violinist, Alfred De Voto, pianist, and Herbert Riley, violoncel-

list. This trio of artists is composed of men, each of whom is master of his instrument and it is an unusual privilege to hear them in the select programs which they will present. The program was strictly classical, meaning, of course, a strict adherence to music form. The first number, the Trio in D major, by Haydn, was a formal number and perhaps made the least popular appeal. Händel's Sonata No. 4 in D major for violin and piano was played in a masterly way with sustained religious feeling. The Trio in G major, by Mozart, charmed with its grace and melody. The genius of Mozart triumphed over all restrictions of the form of the period. The closing number was Beethoven's Kreutzer Sonata for violin and piano and typical of the larger, freer style of the composer. In spite of the fact that Saslavski is distinctively a soloist, his work in the ensemble was a delight and never overbalanced the other instruments. At all times he is an artist and charms with the marvelous caressing and singing quality of his tone. The work of De Voto was well tempered. He played with fluency and his phrasing was noticeably fine. Riley's playing was marked by a tone at all times mellow and delightful and his response was spontaneous and sympathetic. The concert was decidedly artistic and satisfying."

In addition to these four concerts in Denver, this Trio has also been engaged to give three concerts in Colorado Springs and three concerts in Boulder, a small suburb of Denver. There seems to be prevalent a really earnest interest in good music. Before concluding their engagement the Trio is engaged by the City of Denver to give a big program for the school children in the big municipal auditorium and there is no doubt but that an enormous audience will be in attendance. The second Trio concert took place on August 6th, and a feature of the program was a cello solo by Mr. Riley, consisting of Corelli's Sonata in D minor. On Friday, August 7th, he was the soloist with the Symphony Orchestra. Mr. Riley expects to return to this city toward the end of this month.

A COMIC OPERA CLASSIC AT IDORA.

Ferris Hartman and his company are presenting the delightful comic opera classic "Olivette" at Idora Park this week. This is one of the most artistic and most charming works of light operatic literature and Ferris Hartman is particularly skillful in obtaining that finesse and polish which makes these works so attractive. The entire company, including that exquisite prima donna, Myrtle Dingwall, assist in making this brilliant production sufficiently imposing to please the most particular music lover. By the way, the members of the Hartman Company gave a very successful banquet and reception in honor of Myrtle Dingwall last Saturday evening. It was a birthday party and everyone had a royal fine time. Next, The Toymaker, Mr. Hartman's special favorite will be presented.

THE MANSFELDT PIANO RECITALS.

The interest in the forthcoming series of four piano recitals to be given by Mr. and Mrs. Hugo Mansfeldt is constantly increasing and they promise to become the most important local musical event ever opening a new season. The programs are not only very representative and very extensive, but they are also very varied, and contain piano classics of the old school as well as several of the more modern style of composition. There are solos and ensemble numbers, and indeed the entire gamut of representative piano literature is represented in these four exhaustive recitals. The two artists who give the concerts are so well known for their skill and efficiency, Mr. Mansfeldt especially being a piano virtuoso of distinction and world wide renown, that those really fond of musical art can not but look forward to these events with more than ordinary interest. The Pacific Musical Review sincerely hopes that both students and professional musicians will find sufficient incentive in these events to regard them as well worthy their united support and serious attention. We can not suggest a more auspicious opening of the local musical season than these four piano recitals by Mr. and Mrs. Hugo Mansfeldt at Sequoia Hall, 1725 Washington Street, between Polk Street and Van Ness Avenue, on Tuesday evenings, September 1, 22, October 13 and November 3.

WARREN WATTERS RETURNS FROM VACATION.

Warren Watters, the successful young baritone soloist, has returned after several weeks' vacation in Santa Cruz county and has reopened his studio at 1129 O'Farrell Street. Mr. Watters is a very conscientious artist and he has studied with sufficient energy and intelligence to be able to impart vocal knowledge to others. While on his summer vacation Mr. Watters had repeated opportunities to display his talents and the Santa Cruz papers had the following to say of his work.

The Santa Cruz Sentinel of July 25 in reviewing the Midsummer Festival said of Mr. Watters: "Mother o' Mine is always touching; and Cadman's Call Me No More was also well suited to Warren Watters' high baritone, and he earned great applause, well deserved."

The Santa Cruz Surf in speaking of Mr. Watters' work at the Milsummer Festival said that his selections proved exceedingly interesting.

The Pajaronian of Watsonville, dated June 20th, said of Mr. Watters: "A popular feature of the session of the Elks last night was the entertainment given by Warren P. Watters of San Francisco, who is here visiting his uncle, Dr. P. K. Watters. Mr. Watters is a well known and clever singer of the Bay Cities and his vocal selections last night made a big hit. He is a singer of ability and his numbers last evening were appreciatively applauded."



Those who would rest upon laurels won, who are satisfied with the glories of past achievements, content to rest their future upon the accomplishments of the past, stand upon insecure and slippery ground. It is indisputable law, a fact of common knowledge, that a fixed standard of excellence is impossible. Where progress ceases, retrogression begins. The builders of the

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The Orpheum will present next week a great new show. Mile. Natalie and M. Ferrari, the latest European terpsichorean sensation will head the bill, presenting the classic and modern dances which have made them famous. They are said to totally eclipse all their predecessors on the light fantastic toe and to furnish one of the most delightful acts ever presented in vaudeville. The Hayward Stafford Company, the bright particular stars of which are Harry R. Hayward and Frances Stafford, will appear in Mr. Hayward's new sketch, "The Devil Outwitted," which contains a complete story and holds attention from the outset. Miss Josephine Dunfee, the gifted young prima donna, will prove a pleasant feature of the program. The concert and operatic stages have known her for several years. Miss Dunfee's first appearance on the operatic stage was as prima donna for the Gilbert and Sullivan Opera Company in which she sang a large repertoire. In vaudeville Miss Dunfee has arranged a program which includes one operatic number but is composed principally of lighter music.

Will Rogers, "The Oklahoma Cowboy," will exhibit his skill with the lariat. He does not, however, rely entirely on his wonderful ability with the rope for his success for he is the possessor of a sly and quaint humor which is extremely effective and greatly increases his popularity. Britt Wood, The Juvenile Jester, who in the guise of a boob recently made an immense hit by the wonderful manner in which he played upon a harmonica, will return for next week only in compliance with a generally expressed wish. Marie and Billy Hart will display their ability and versatility in their own novel comedy skit, "The Circus Girl," which proved an immense hit both in London and New York. With this bill the Trans-Atlantic Trio and the eminent actress, Bertha Kalich, will conclude their engagements.

Commissioner-General Haruki Yamawaki, of Japan, has arrived in San Francisco to superintend the construction of the Japanese pavilion on the grounds of the Panama-Pacific International Exposition. Japan has appropriated \$600,000 and the pavilion will be built by Japanese workmen. One of the features of the Japanese site at the exposition will be a garden of 150,000 square feet which will be stocked with plants, rocks and soil brought from the land of the Mikado.

So comprehensive is to be the display of paintings and statuary embraced in the international loan collection at the Panama-Pacific International Exposition that many annual art exhibits are to give way to the exposition in 1915. The Carnegie Institute of Pittsburgh has notified the exposition that it will not hold a 1915 exhibit and this will be the first time in 18 years that there has been no annual display.

ALCAZAR THEATRE.

"Baby Mine," which is regarded as one of the funniest plays ever written, has been chosen by the management of the Alcazar Theatre for the second vehicle of their two popular stars, Charles Ruggles and Adele Rowland. After two weeks devoted to musical comedy this clever pair are going to surprise even their most ardent admirers with the way in which they can make the leap from one form of entertainment to the other, for both are as easily at home in the handling of tuneful melodies and intricate dance steps as they are in either a farce or drama. "Baby Mine" is aptly described as a "laugh-play." There is nothing like it, and nothing "just as good." Its leading roles of Zoie, the young wife who tells her husband the lie about the babies, and the husband, himself, should fit Miss Rowland and Ruggles right down to their respective dramatic measurements and allow them full scope for the splendid talents both possess. This will be the first time this

play has ever been offered at popular prices and the Alcazar is making every effort to give it a two dollar production. The two stars will have an excellent supporting cast and a perfect scenic investiture. Immediately preceding the performance of "Baby Mine" will come the first production on any stage of Frank E. Pixley's new and original one-act play, "Taming a Tartar," with winsome Ann Tasker, A. Burt Wesner, Edmond Lowe and Dorcas Matthews in the cast.

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Notwithstanding the obvious necessity of a representative organ that defends the rights of the musical profession in certain territories of the United States, there are many leading members of the musical cult who do not concede the right of such a musical organ to the support of the pedagogues other than subscriptions. They frequently present the opinions that advertising is undignified.

Nevertheless, whenever a member of the musical profession is in trouble he usually turns to the musical journal either for advice or for defense. We have in our possession hundreds of letters to prove this assertion. We have never failed to respond to calls for assistance, whether they came from advertisers or from non-advertisers. The paper is now in its Thirteenth Year of continuous publication, and it has always been published in the interests of the entire profession, never demanding anything unreasonable.

But our principal ambition has not yet been fully realized, namely, that the Pacific Coast Musical Review should be larger in the number of its pages, more extensive in its news service and still bigger in its circulation among students and their parents. Among the thousands of artists and teachers residing on the Pacific Coast only one hundred are advertisers in this paper.

Our record of nearly thirteen years of continuous publication purely in the interests of the profession should entitle us to the united support of such profession. We have refused several very tempting offers to leave this Coast or sell the publication, thereby making sacrifices on our part, and made them gladly. Still there are hundreds of teachers and artists who are not willing to even support this paper by means of advertisements.

The Pacific Coast Musical Review reaches the musical public at large—not only members of the profession, but students and their parents. Thousands of copies are sold during the year to students and their friends by reason of our careful reviews of Students Recitals. Not even a daily paper has such a large exclusively musical circulation as this paper has on this Coast. And still there are hundreds of teachers who lose thousands of dollars, because they can not understand the usefulness of an advertisement in these columns. To prove the great advertising value of this paper we call the attention of every member of the profession to the class of teachers and music dealers represented in its columns. They belong invariably to the most successful class of teachers, artists and dealers on the Pacific Coast.

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EUROPEAN WAR AND ITS INFLUENCE UPON AMERICAN MUSICAL ACTIVITIES

Although the Terrible Conflict Now Being Waged in the Native Countries of Many American Citizens Must be Deplored, There Are Certain Phases Which Exercise a Stimulating Influence Upon the Musical Life of America Not to be Lost Sight of.

By ALFRED METZGER

No matter in which country your cradle may have been rocked, no matter where your personal sympathies lie, no matter what your private opinion may be as to the right or the wrong of this deplorable lust for blood which now seems to have taken hold of the greater European nations, the instinct of one's sense of humanitarianism must admit that a civilization that can permit the slaughter of thousands of human beings has not made as much progress as many of us had thought. The disciple of the art of music has perhaps less occasion to pick out favorites in this pitiable struggle than the disciple of any other art, for the very foundation of music, the greatest apostles of the art, the foremost exponents of the works of the masters are, or have been, citizens of the nations now pitted one against the other. At the time of this writing it is impossible to foretell the outcome. The newspapers, only too eager to please or gratify the public's greed for information, whether real or imaginary, have not been idle in printing every scrap of information that their numerous sources have been able to supply. Those of us who have visited European countries, and who know the discipline of officialism, could not but laugh at the conflicting reports which the newspapers have so lavishly spread before the people. Owing to the one-sided character of these dispatches as well as the evident prejudice of those who write the headlines, considerable antagonism has been created against certain nations, Germany in particular; and, on the other hand, this same attitude of the press, which leans toward those willing to give information and opposes those unwilling to give news, naturally has created sympathy for certain nations, in this instance France and Great Britain. We hardly believe that there are many people here whose sympathies are with Russia. Not because there is any antagonism against the Russian people in general, but because the principles for which Russia stands as a government are absolutely opposed to those for which America stands as a government.

* * *

Yet from all this confusion in the daily papers there could be ascertained one pivotal fact around which everything must necessarily revolve. This gigantic struggle is unquestionably a fight for supremacy between Russia and Germany. All other nations have been drawn into this conflict through sympathies. The eventual result of this deplorable conflagration will either be the supremacy of Germany or that of Russia in Europe. The question then arises as to which result would be more beneficial to Europe from the standpoint of civilization and culture. Would it be more desirable to see Germany as the controlling power of the European nations? Or would it be more

in the interests of civilization or culture to see Russia control the destinies of the European nations? We are not qualified to answer this question personally inasmuch as our sympathies are already enlisted through family bonds, associations and through one of the warring nations having been our native country. However, we are, since our early youth, an inhabitant of Amer-



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ica and have so thoroughly assimilated the spirit of this wonderful country that our interests are altogether centered here; and even though we were eligible to be recalled for military service, which fortunately we are not, we hardly believe that we would be willing to bear arms for any other country than America, even though that country would be our fatherland. So our attitude is entirely neutral, but nevertheless we do not hesitate to ask the above question and let every one of our readers answer the same according to his or her own views.

* * *

There is still one more political possibility resulting from this conflict which we would like to refer to before taking up the influence upon American musical activities which this war will

exercise. It is the general consensus of opinion among the people of America that Germany is in the wrong and their sympathies at present, at least, are with the allied forces. We refer of course to the people in general and not to the American government which is absolutely neutral. They would like to see Germany defeated as quickly as possible. Now suppose this would happen. Russia, no doubt, would then become the controlling power of Europe. Now then, if England and France were already envious of Germany because it grew so rapidly and seemed through its emperor to rejoice in its prosperity and thus made the impression of becoming arrogant, what would happen if Russia was being placed in this position? Would these nations calmly permit Russia to enrich itself at the expense of other European nations, or would Germany, Austria, France and Great Britain become allies against Russia? Is there not the possibility of another great war in the near future? On the other hand, if Germany should come out victorious, and if the emperor's assurance that Germany is not seeking territorial expansion, but merely wants to be left alone should be based upon truth, is there not a chance for future peace? As we said, we only put these questions and do not intend to answer them ourselves. From a serious and patient study of the various nations now in warring array we have come to these conclusions. We may be mistaken. Russia may not be such a greedy nation as our sources of information make her out to be. Still we can not help but present to our readers the alternatives which the conclusion of this war will unquestionably put before the world at large. With the progress of the war the sympathies of the people will no doubt change according to the information contained in the newspaper dispatches. In the meantime, we can only wait, and hope for as speedy a cessation of hostilities as is possible under the circumstances.

* * *

We do not believe that this war will seriously affect the musical season in America. As will be seen from articles reprinted in this issue from Eastern musical journals, grand opera will be more affected than concerts. This is no doubt owing to the fact that an operatic cast requires more artists than a concert company. Besides there are now many American artists active in concert work. That this lack of European artists will give the American public an opportunity to listen seriously to the artists of this country can not be doubted and that such serious attention will unquestionably raise the American artist in the estimation of his countrymen is also certain. With the beginning of the musical season thousands of American students have been in the

(Continued on Page 3, Col. 1)



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THE EUROPEAN WAR VERSUS MUSIC.

(Continued From Page 1).

habit of going abroad to study, and quite frequently they have left their American teachers prior to the completion of their primary education. Under the circumstances these American students will now remain at home, and if they desire to utilize their time to prevent artistic stagnation they will be obliged to continue their work with their American teachers. They will find that they are just as well taken care of in their own country as they would be in Europe, and this conviction will no doubt contribute toward a better appreciation of the educational advantages to be obtained in America. So it will be seen that our teachers, especially those of the Pacific Coast, ought to look forward to this coming season with more than usual optimism, for California has been particularly generous toward Europe in the past. It is to be hoped that music studying people will not consider the European situation as an excuse to discontinue music study, for it would be deplorable if some of those efficient students would now lose a year or two of their valuable time in the acquiring of musical knowledge. So far we were not aware of any grand operatic enterprises for San Francisco, except possibly that of an Italian Opera Company which was to appear at the Cort Theatre next February. We understand that none of the artists that were to appear with that company are in this country. They may, however, return before the time for which this engagement has been booked.

It is now definitely decided that there will be no postponement of the exposition. Even the European countries which had decided to make exhibits have not countermanded their orders for the erection of their pavilions, and they informed the authorities that the exhibits will be forwarded just the same. George W. Stewart is now in Europe, but his whereabouts are not exactly known. He is either in Berlin or Paris, most likely in the latter city. The musical part of the exposition will be affected in case the war is still in progress by next February. Several military bands, among them an Austrian and French government band, also a private German military band, had already been engaged. These will of course be unable to come. Edwin H. Lemare, the organist against whom his American brother organists are leveling their envious glances, is now in London, and may possibly be unable to come. In case these bands and the organist should be detained there will also be a chance for American musicians to take their places. It will also be difficult to secure a foreign symphony leader for the orchestra, in which case a capable American may be entrusted with that position. This paper is fully in sympathy with the movement that insists that American artists secure opportunities to appear at the exposition, but it is not in sympathy with any campaign that would make the engagement of American artists an exclusive proposition, without considering foreign artists also. We advocated the principle of the recognition of our California and Pacific Coast artists in general, not only as members of bands or orchestras, but also as soloists and recognized authorities in the art. But we did not advocate any principle which could possibly exclude the engagement of other American artists. So, broadly speaking, we believe that from a musical point of view the war will prove of advantage to America.

NEW RULES OF MUSICAL REVIEW FOR EXPOSITION SEASON BEGINNING SEPTEMBER FIRST.

In order to successfully execute its various plans for the exposition season of 1914-1915, when the Pacific Coast Musical Review intends to work industriously and persistently in the interests of the musical profession, we are forced to adopt the following rules and adhere to them strictly:

1. Only regular advertisers are entitled to the courtesies of the reading columns. Such courtesies to consist of insertions of pictures, advance notices of pupils' recitals, lengthy articles of activities of teachers and concert-giving artists and indeed any regular efforts to assist members of the profession to receive financial recognition.
2. The Pacific Coast Musical Review will only accept advertisements from COMPETENT teachers and artists. We shall be grateful for any information, based upon absolute proof, that an advertiser in these columns, is misleading the readers. Upon satisfactory evidence of such misuse of the columns, we shall discontinue the advertisement.
3. Advertisements are payable MONTHLY. Accounts are overdue after SIXTY DAYS. They become delinquent after NINETY DAYS. They will be discontinued when delinquent without further notice. While advertisers are on the delinquent list they are not entitled to the usual courtesies. This rule is absolutely necessary if a musical journal, without other financial backing, desires to continue publication.
4. Subscriptions are payable IN ADVANCE. If amounts are not paid after TWO NOTICES are forwarded, the subscriptions will be discontinued without further notice. We do not consider free copies of advantage to advertisers. No one appreciates anything he receives for nothing.
5. The Pacific Coast Musical Review will continue to publish brief items of news and will review pupils' and artists' recitals, AFTER they have taken place. In order to be entitled to this privilege it is NOT necessary for anyone to be either a subscriber or advertiser. We solicit information regarding pupils' recitals from every teacher. We will also review concerts, AFTER they have occurred, irrespective of those giving them being advertisers or subscribers.
6. We can only give space in the EXPOSITION NUMBER and other special editions to regular advertisers of this paper. The reason is that these editions are published especially for the benefit of our advertisers, who must be representative musicians. If we allowed space to everybody, irrespective of their support of the paper, we would have so many applications that it would be impossible to publish such special editions. The demands from regular advertisers are already such that the Exposition Number will be unusually large.
7. The Exposition Number will contain historical sketches of the California Music Clubs, Amateur Orchestras, Choral Societies, and business houses devoted to the music trade. We ask secretaries of musical organizations here referred to send us information.

OPERA IN ENGLISH DESIRABLE.

Great American Baritone Tells in Convincing Language Why He Believes That the American People Ought to Hear Grand Opera in English.

By David Bispham

(In the Opera Magazine of February, 1914)

I am aware that there are many who disagree with me, and honestly feel that it is better to sing in some foreign language than in English. To these I would say that their ideas have probably come from a past time when, as often in the present, singing was taught by foreigners, principally Italians, who, finding English extremely difficult to learn (in that, from their standards, the appearance of our words upon the printed page and the sound of these ungainly looking syllables bear no apparent relation whatever to each other or to the simple rational spelling and pronunciation of Italian), would fain persuade their pupils that the English language is impossible. And their pupils—being only singers—believe them!

But allow me to say that English is just as easy to sing as any other language, if we study it to that end; the trouble is, we do not; we study foreign languages perhaps, but we only "pick up" our own. There is absolutely no truth in the statement that has been for so long handed down to us that English is difficult to sing; let me assure you that there is nothing bad about English as a language to sing in—except bad English.

We are also told if these dear, delightful foreign language are translated into our own that much of the inner meaning of the text is lost. Well, I agree that many translations are ridiculously poor, and that even in the best of them some of the "inner meaning" of the words may be lost; but I ask whether it is better to lose some of this precious "inner meaning," or to lose all the meaning, altogether? No, ladies and gentlemen, frankly speaking, this attitude toward our language is all a pose, or else due to ignorance so profound that the sooner the attention of the public is called to it, the better, in order that the same common sense attitude may prevail upon this subject in America and England as upon the continent of Europe, where, with rare exceptions, opera—or, as we call it, "Grand" Opera—is sung in the language of the people. Italians do not care to listen to singing in anything but their own tongue; the French are most particular in opera, and in the drama, that their exquisite language shall be properly enunciated; and there, as in Germany, and other European countries, the stage is supported by the Government; music and the drama are assisted because they are among the most potent of educators. Operas of all schools are produced, but after having been translated by carefully chosen persons, of poetical and musical taste, into the language of the people. Moreover, opera abroad is given at such prices that the musically inclined, though poor, may attend and understand what is being sung. Of all the world, the English-speaking race seems to feel that "grand opera" is only to be encouraged when offered at an exorbitant price, in a language the audience does not understand.

Let me assure you, however, that this attitude is an entirely mistaken one, and ere long there will be a demand on the part of intelligent music-lovers, the whole country over, that the best opera to be obtained shall, by competent companies to be founded in our larger cities, be heard at moderate prices and in our own tongue. Has the language of Shakespeare and Milton declined in value? I fear it must be admitted that, in musical circles at least, it has.

As a matter of fact our country is rapidly losing its former Anglo-American character and becoming a na-

tion of foreign peasants. Our very mode of speech is changing and deteriorating to an alarming degree. Our educational system does not take into account the value of our language. Does the superb translation of King James's version of the Holy Bible any longer influence the minds of the masses of our people? No, for it has been banished from the schools by sectarian or other warring, and therefore destructive influences, and no one either believes or reads the Bible any longer—more is the pity!

But now, should I need support in my contention that the language of the people is the language in which to address them, whether in speech or in song, I should quote from this same neglected Book and call as witness to the soundness of my proposition, no less an authority than St. Paul himself, who, shrewd, highly-educated man of the world that he was, could not endure the fashion that seems to have prevailed in Greece, of preaching and exhorting in foreign languages, and he makes this protest against the misuse of the "Gift of Tongues," as it was called by those who expounded the New Doctrine. You may find it for yourselves, when you go home—if you happen to have a New Testament in the house. In the fourteenth chapter of his First Epistle to the Corinthians, St. Paul says, in part: "He that speaketh in an unknown tongue, speaketh not unto men, for no man understandeth him. Now, brethren, if I come unto you speaking with tongues, what shall I profit you?" And then he actually draws his parallel from music, when he says that: "Even things without life, giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped? So likewise ye, except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? for ye shall speak into the air. There are so many kinds of voices in the world and none of them is without signification;" but, "if I know not the meaning of the voice, he that speaketh shall be a barbarian unto me." And again, with a musical touch, he continues, "I will sing with the Spirit, and I will sing with the understanding also. I had rather," he says, "speak five words with my understanding, that by my voice I might teach others also, than ten thousand words in an unknown tongue."

Now this is sound common sense, and may with perfect propriety be applied to refute the wide-spread notion of the thoughtless at the present time, that vocal music is not of much value unless it be heard in a foreign language. The average student of singing in America—indeed, the average opera-goer—has but a smattering of any of the languages heard upon the stage and does not understand one word in fifty of what is sung; and it is a crying shame that so many of our native singers enunciate our noble language so poorly that half the pleasure of listening to their beautiful singing voices is lost, while the speaking voices of many of our singers are so faulty as to have become a by-word and a reproach, and a cause of genuine grief to the judicious.

The following associated press dispatch which appeared in the San Francisco Chronicle last week will cause much regret in the musical world: "Paris, August 12.—Pol Plancon, the opera singer, died today. He had been ill since June. Pol Plancon was a bass singer, and made his Paris debut in the part of Mephistopheles in 1882. With that part his name had been closely associated throughout his career. He went to the Metropolitan Opera House in 1893, where he sang with Melba, Calvé, Eames, Nordica and Jean and Edouard de Reszke. Plancon sang for many years at Covent Garden, London. He was 55 years of age."

THE PROSPECTIVE AMERICAN MUSIC SEASON.

The Musical Courier of New York Publishes Interesting Interviews With the Leading Musical Managers of New York Regarding Possible Effects of the European War.

(From the New York Musical Courier, August 12, 1914)
The war clouds which are bursting in Europe and emptying their deadly contents over a terrified population find an answering echo of horror and of sympathy in this country, and musical circles are especially affected both because of the many Americans now abroad and because of the almost certain absence of a number of European artists who were expected to be part of our coming tonal season on this country.

There is no need for alarm, however, either as to the safety of neutrals now in Europe, or on account of conditions to come in our American musical affairs. Careful inquiry conducted by the Musical Courier during the past few days reveals only optimism in the ranks of American artists, teachers and managers. The places of the absent Europeans will be taken by artists now in this country and by others soon to return here from abroad. Everywhere there is hopefulness. The outlook is most promising. This is the moment for America to rally around the standards of its native musicians and break the spell of long indifference under which some of them have been suffering. While all announcements of the "musical independence of America" are childish and premature, the present moment seems likely to develop at least the self-reliance and the vast local resources of our native music makers and music purveyors.

In order to sound the situation thoroughly, the Musical Courier sent a representative to all the New York managers for an expression of opinion, and despatched telegrams to many of the out-of-town managers. The results of our efforts are as follows:



MRS. HANNAH WOLFF FREEMAN

The Distinguished Piano Virtuosa Now Residing in Berkeley, and Just Returned From an Eastern Concert Tour

R. E. Johnston, when questioned as to the possible effect of the present European war on music conditions in America for the coming season, waxed enthusiastic over the possibilities which will necessarily be open for the American artist in his own country as a direct result from the situation. Briefly, his views on the subject ran into this form: "Now is the time for Americans. I am for the American artist at every stage of the play. The whole sum and substance of the concert world for decades past, and especially so in the last few years, has been the matter of a name. I at present know of dozens of American artists in the concert field who are only getting a hundred dollars per engagement and are without a doubt much better than some of our European friends who get their thousand and more a night. There is not the least reason in the world why we should not use our own talent. America overranks all other countries in its mercantile productions and in every business way, and I myself don't see why it can't do the same in the artistic line of production also. It is safe to predict (that is, if the present state of warfare continues to exist in Europe, say for three more months) that European musical activities will be seriously wounded, in fact killed for the next ten years to come. The awfulness of the situation is simply incomprehensible, and the resulting devastation must necessarily be so great that my aforesaid prediction of future musical conditions is bound to eventuate. As a natural result of this, there will be a general stampede to this country of European artists, and I expect to be engaging many of these same artists in francs, marks, shillings and florins as against dollars previously paid for their American engagements. I foresee American artists (in instances where they are really capable) stepping rightfully into their own positions, and I prophesy a general revision of the order which has so long made for the supremacy of foreign talent. Also the European artist will have a little more respect for the pursestrings of the American manager's pocketbook, and not demand a ten times greater fee here than the one awaiting him at home—a ridiculous state of affairs to which Americans have subjected themselves far too long. Of course, America now should take it upon herself to set about manufacturing its own artists, and for this purpose maintain a more serious condition of study is sadly needed.

This is greatly aided abroad by what we call 'environment.' Nevertheless, with the marvelous accomplishments already existing in our country as ample proof of the remarkable versatility of our people, it can and will be a very simple matter to make our own 'environment.' With this accomplished it will be only a matter of time when America shall stand supreme in the artistic world."

F. W. Haensel, of the firm of Haensel & Jones, on being questioned as to the effect here of the all-European war, said: "Grim visaged war always leaves its mark, and yet every one who believes in progress must needs hope for better things in the future. I believe that unless the war clouds of Europe are dissipated soon that America will be overrun with musicians during the coming season, and if this is the case the prices of some artists must tumble to their actual box office value. With the artists on our list there is not a single inflated value. People who want Slezak will pay for him, war or no war, as he is a bargain at his present selling figure, because he is a procurer of financial results that are well known. He should experience no difficulty in getting away from Europe, as he is court singer to the Emperor and can be granted a safe conduct at any time. He is due here on Christmas Day. Carl Flesch is in Holland, but as he is not to return until late in December I anticipate no trouble as to filling his dates. Margaret Matzenauer is in Italy, and as she is to make a number of phonographic records in the near future I am confident she will be among the early arrivals. George Hamlin and Arthur Shattuck are not expected in America until the first of the year, so they have plenty of time to put in their appearance. Paul Althouse cabled me August 7 that he would be here on time. Christine Miller is in Germany, but any one who knows Miss Miller at all knows that she will come home long before her first recital date, as she is a young woman of infinite resources. And so on all our artists can safely be accounted for. Of course if a large number of musicians are detained in Europe the artists of America who have previously been denied recognition will naturally come to the front, but I cannot conjure a situation which would keep world famed artists bottled up in Europe."

The Hanson agency, at present under the direction of Mrs. Lewis during the absence of M. H. Hanson (who, when last heard from, was being detained at Ostend, Belgium), viewed the situation in a very optimistic light. "We rest with greatest assurance over the safe return of all our artists who now happen to be in the affected European war zone," said she, "and then, too, luckily enough, we have on our list many American artists, so any possible detention by the European governments of their subjects will not seriously affect our activities for the coming season. We think undoubtedly that the American artist will be benefited more or less by the conditions which are bound to arise from the European conflict, this depending, of course, on the real ability of the artist in question, but now is most assuredly his time, and we really expect to see many new names entering the temple of fame as America's own products ere the season reaches its close. In considering the present outlook as to the success of our coming musical season we can say that never before have the indications and conditions been in a more favorable form. The progress of arrangements both with the artists and the managers is continuing with marked steadiness, and thus far nothing has arisen which would intimate in the slightest manner that any unstableness exists in our country as a result of the European state of affairs."

The Wolfsohn Bureau seemed satisfied that nothing harmful to us possibly could grow out of the European imbroglio. The present bright outlook for the coming music season in America will be realized, say the Wolfsohns. One of the chief members of the firm added: "It is true that many of the prominent artists on our list now are marooned in various sections of the war clouded continents, but the splendid resourcefulness which invariably is constituted in the makeup of any great artist will succeed in overcoming any minor technicalities which might stand in their way, and we are positive that all our people will be on hand in good season for their opening engagements, most of which, at the earliest, do not come due until a month from now, anyway. All our signed contracts mean good American dollars to the artists possessing them, and presumably they are even more anxious to get back here than we are to have them. We see not the slightest reason whatever for any uneasiness concerning the future American music conditions and, if anything, we imagine that they will materially profit by the outcome of the issue. The present state of war cannot possibly continue through more than a very few months, and a speedy readjustment of affairs over there will soon take place; but be that as it may, more certain now than ever before are the chances of the American artist in cases where he has genuine ability to get into his rightful position and the odds will be slightly in his favor at that. Individually, our 1914-15 season promises to be a huge success, and at present it is impossible for us to see where the European situation of today can hinder its materialization in anyway."

Antonia Sawyer states that business "never was as good nor prospects so bright as they are at the present time" and that her agency is busily preparing to handle one of the most strenuous seasons it ever has encountered. In voicing her views further on the subject she remarked: "Of course we experience some little uneasiness as to the present whereabouts of a few of our artists who are abroad, but feel confident that they all will manage to get transportation back to this country in ample time for the commencement of their respective tours. Whether our American musical activities at large will be affected by the deplorable state of affairs now existing abroad I really do not know, but should all our great artists who happen to be foreign citizens be compelled to remain in their respective countries I think that the result would not be very disastrous to our music welfare. Any such action would be quite out of the question though, for in Europe an artist when he does finally become recognized comes near to being idolized by the populace, and ideas of even en-

dangering the lives of their favorite musicians would be the last thing thought of. As it is, the more prominent in this set of artists are held in high esteem by the different royal families, and a protected departure out of the afflicted countries will be assured in all cases, I am certain."

The Foster & David agency reports that they luckily (with but one exception) have the satisfaction of knowing that all their artists are already safe and sound here in America. The exception lies in the person of the young American violinist, Alexander Block, who when last heard from was still in Dresden, where he had been coaching with his former teacher, Leopold Auer. They also state, that from the present outlook, "the European situation can in no way interfere with musical activities in America during the coming season; in fact, it looks as though, if anything, America would be benefited musically in many ways."

GRAND OPERA TO SUFFER MOST FROM WAR.

Musical America of New York Tells About the Whereabouts of the Famous Artists and Gives Its Impressions Regarding War Conditions.

(From Musical America, New York, August 15)
Despite the fact that only meager reports have reached New York from the European war zone, sentiment among the musical managers became more optimistic this week. The opinion was generally expressed that only in exceptional cases will there be changes in the lists of concert artists who will visit America during the season. It now appears that the several opera companies will be affected more largely by the general military conflict abroad than will the concert field. Indeed, it is doubtful if German opera will be represented



MRS. LAETITIA WASHBURN

A Charming California Vocalist Whose Profile in Clay Will be Exhibited at the Panama-Pacific International Exposition

to any considerable extent at the Metropolitan. Those who have watched developments abroad as they affect the musical situation are confident that the next season will be devoted principally to Italian opera sung by Italian artists. There are conflicting reports with reference to the whereabouts of Giulio Gatti-Casazza, general director of the Metropolitan Opera House. One cable despatch describes him as being in Paris, while another, which is more likely to be authentic, states that he is in Milan, and that he will have no difficulty in embarking for this country late in September. With him are Francis Coppicus, general secretary of the opera house, and Giulio Setti, the chorus master. William J. Guard, press representative of the Metropolitan, is thought to be in London, and Georgio Polacco, the conductor, is either in Carlsbad or Milan. His friends here hope he is in Milan.

Arturo Toscanini, Geraldine Farrar, Antonio Scotti and several other artists of the Metropolitan are, according to latest advices, supposed to be in Salsamaggiore, the Italian cure resort. Caruso has not been heard from since the London season closed, but there seems to be no doubt that he is in his home in Italy and that he will be on hand when the opera season opens. Emmy Destinn is believed to be marooned in Austria. At the close of the London season she went to Paris, en route for Prague, her home. Otto Goritz, the celebrated German baritone, is in Berlin, and there appears to be little likelihood that he will return until after hostilities have ended. No word has been received as to whether he has been called upon as yet to serve his country. Amato and Gilly are probably in Italy. Carl Jörn when last heard from was in South America, and Lucrezia Bori, the Spanish soprano, is believed to be in her home in Valencia, Spain. A cable was received by Fred O. Renard from Anna Case, the Metropolitan soprano, this week, in which Miss Case stated that she would get home at the first opportunity, even though she would be obliged to curtail her first European trip. She is now at St. Moritz in Switzerland. Frieda Hempel cabled her

friends in New York that she was obliged to leave Silsmaria, Switzerland, owing to the general closing of hotels in that section.

The biggest problem which the management will have to solve, however, is the chorus. So long as Italy is neutral there will probably be no difficulty in this respect, but if that country does enter the conflict the majority of the members of the chorus will be either detained or placed in actual service for their nation. There are thirty Germans in the chorus. Of this number the ten men are probably enrolled for military duty by this time, and the twenty women are being marooned without any prospect of freedom during the continuation of hostilities. The great majority of the chorus, however, is Italian. Very few of the total membership are in this country at present. The first of the members of the Century Opera Company to arrive in this country since the war began in Europe is Hardy Williamson, the young English tenor whom the General Managers Aborn of the Century discovered in Wales. The Messrs. Aborn state that they do not anticipate much trouble on account of war conditions in assembling their leading artists for the coming season at the Century beginning September 14. Most of the principals are Americans and many of them are already in this country. When the situation began to look serious over a week ago cablegrams were sent to all Century Singers who happen to be in Europe instructing them to take passage on the first ship available to America. Replies to these messages indicate that the few Century artists who are still in Europe, are in neutral countries and do not expect any trouble in reaching New York.

Jacques Cointi, artistic director of the Century Opera House, is one of the operatic men detained abroad. Mr. Cointi, accompanied by his wife, has been spending his vacation abroad and was scheduled to arrive in New York about August 12, as Mr. Cointi planned to begin his rehearsals at the Century on August 15. When heard from last week Mr. Cointi was in Bad Kissingen. It was erroneously reported last week that Andreas Dippel, who had planned a season of light opera in New York, was in this country. His New York representatives say that they have received no word from him since the outbreak and that they know only that he is somewhere on the European continent. A rumor which appeared well founded was circulated Wednesday in managerial circles to the effect that Mr. Dippel had been enrolled as a German soldier.

A DELIGHTFUL MUSICAL.

The Studio Home of Miss Beatrice Clifford, the well known pianiste of Berkeley, was the scene of a representative and brilliant reception in honor of Mr. and Mrs. John F. Freeman (Hannah Wolf) last Saturday evening. Many of the prominent musicians, literati and artists of the cities around the bay gathered in goodly array to meet these two sterling musicians, and the scene was one of brilliant animation. Mrs. Freeman delighted with a splendid rendition of Tschalkowsky's Concerto in B minor, Mr. Freeman presiding at the second piano in masterly fashion, after which the guests thoroughly enjoyed Miss Clifford's charming hospitality. Mrs. Freeman and her husband are splendid musicians and California is fortunate to be able to include them as permanent residents. E. M. H.

CALIFORNIA VOCALIST POSES FOR SCULPTRESS.

Mrs. Laetitia Penn Washburn, a Vocal Student of Los Angeles, is the Subject of a Clay Model to Be Exhibited at the 1915 Fair.

(From the Los Angeles Times)

The unusual Greek profile of Mrs. Laetitia Penn Washburn, a music student of this city, has won her an unusual honor. A portrait bust of this descendant of William Penn, modeled in clay by Mrs. Julia Bracken Wendt, will be displayed in the Fine Arts exhibit at the Panama-Pacific Exposition in San Francisco next year. The bust was completed in April and was part of the California art exhibit on view at the Friday Morning Club. The favorable comment accorded the work by local critics made Mrs. Wendt decide to include it in her exhibit at the great exposition. Mrs. Washburn, who is an accomplished vocalist, came to the city from San Francisco two years ago. She lives at the Kendis apartments. Early in life Mrs. Washburn's typical Grecian features attracted the attention of artists. "The honor came unexpectedly, however," Mrs. Washburn said yesterday. "I made the acquaintance of Mrs. Wendt through a mutual friend. She expressed an interest in my profile and later requested me to pose for a bust for a local exhibit. Recently I was informed that the bust was to be placed on view at the fair in my native city."

BERKELEY ORATORIO SOCIETY RECEPTION.

Prominent Bay City Organization Welcomes Paul Steindorff, After an Absence of Three Months, and Begins Work for New Season.

The Berkeley Oratorio Society opened its season 1914-15 with a reception in honor of the return of Paul Steindorff on Tuesday evening, August 18th, at Unity Hall, Berkeley. Associated members were largely represented and among them were found some of the most prominent social and professional musical people of the Bay cities. Upon Mr. Steindorff entering the hall the society sang Home, Sweet Home, and throughout the evening a delightful musical program was presented and the guest of honor was made to feel that his homecoming was a source of sincere pleasure to the hundreds of people who assembled to do him honor. Among those who participated on the program were: Prof. D. N. Lehmer, of the University of California, who sang some of his own compositions with brilliant success; Geo. S. McManus, who played several piano solos most



PAUL STEINDORFF

The Distinguished Orchestral Director and Pedagogue Who Returned From a Three Months' Trip to Europe

artistically and musicianly; Admiral Pond, who treated the large audience to a number of well rendered recitations; Dr. Woodward, of the United States Army, stationed at the Presidio, who surprised all those in attendance with his extraordinary dexterity in the way of legerdemain; Mrs. Pierce, of Cloyne Court, Berkeley, who sang a number of songs in an exceedingly refined manner, delighting her numerous friends who had not heard her for several years; Mrs. Pond, who sang several Chinese songs in costume and created unusual enthusiasm by reason of her finesse and pronounced artistry. The evening closed with the serving of dainty refreshments. The Berkeley Oratorio Society will resume its work on Tuesday evening, August 25th, when rehearsals will begin at St. John's Church on College Avenue, Berkeley. The works to be presented at the first concert will include Massenet's Eve, which Mr. Steindorff directed with such brilliant success at one of the symphony concerts at the Cort Theatre last year, and Mendelssohn's Hymn of Praise. Nothing will be left undone to make these oratorio performances as artistic and thorough as possible and both Mr. Steindorff and the Berkeley Oratorio Society will work hand in hand to give the Bay cities choral productions of which any community may justly be proud.

HERBERT RILEY RECEIVES OVATION IN DENVER.

In its review of the Cavallo Symphony Orchestra concert of August 8th the Denver Times says of Herbert Riley, the cello soloist of that occasion: "Herbert Riley, the clever cellist, who has been delighting the patrons of the Brown Palace morning recitals, was tendered a real ovation, after the second number of his solo, the Von Goens Scherzo, which was played with masterly technique and much musical feeling. The Spanish Dance by Vito, which was his closing number, required an agility which seldom suits the cello, but Mr. Riley's artistic style and easy command of the passage work gave it the necessary grace and delicacy."

Mr. Riley will return to San Francisco toward the end of this month and he will then announce his plans for the ensuing season. As already published in this paper, Mr. Riley was a member of the Saslowsky-De Voto-Riley Trio which gave four concerts in Denver, a big charity concert in the Denver Municipal Auditorium, three chamber music recitals in Colorado Springs, and Mr. Riley played in four symphony concerts. So it will be seen that he had a very busy summer.

ALCAZAR THEATRE.

On Monday night, August 24th, the management of the Alcazar Theatre will offer for the first production in stock and at popular prices of James Montgomery's comedy of love, risk, romance and thrills, "Ready Money." The production of this highly successful comedy will introduce to local theatregoers several new players in the persons of Richard Vivian, Paul Harvey and Frank Harrington. Vivian will have the role of Stephen Baird, a young mine owner, who on New Year's Eve finds himself possessed of just twenty-five cents in ready cash. Two days later he has a large payment to make to free his mine of a mortgage. His inability to raise the money by the sale of stock in his mine brings him in contact with Jackson Ives, a polished man of the world, an international character and a counterfeiter. How Stephen overcomes the prejudices of the mother and wins his sweetheart, how the mine is saved through an idea of Ives is all told in the most exciting and amusing manner possible.

PAUL STEINDORFF HAPPY TO BE HOME

Distinguished Orchestral Leader and Director of the American Opera School Returns from War-Torn Europe and Begins His Duties.

Paul Steindorff, after three months' absence has returned from Europe, and his numerous friends are now busy showing him how glad they are to see him back again. During his European travels Mr. Steindorff visited Naples, Rome, Florence, Venice, Verona, Padua and Milan in Italy, Munich, Bad Lauchstaedt, Berlin, Leipzig, Dresden and Dessau in Germany, and he returned by way of London and New York. He arrived on Saturday, August 15th, and his first visit in San Francisco was to the American School of Opera in the German House, corner of Polk and Turk streets, of which he is the director of the music department. Mr. Steindorff was fortunate enough to leave Germany earlier than he expected and thus escape all those inconveniences which were experienced by those caught in the war zone after August 1st. On board the transatlantic steamer Mr. Steindorff met several well-known artists, among them being the famous baritone, Campanari, and his family. He was on the way to place his son and daughter in grand opera in Milan and he expects a brilliant career for them. The son is a tenor and the daughter is a coloratura soprano. According to Mr. Steindorff's judgment both are excellent young artists. There was also Albro, the tenor of the Gypsy Love company, who made such an excellent impression in this city last season. Phyllis Partington was also on the steamer on her way to Italy. While in Milan Mr. Steindorff met Regina Vicarino, the distinguished coloratura soprano, who met with such brilliant success in Europe recently.

Of course, uppermost in the mind of Mr. Steindorff since his return is the success of the American School of Opera, which opens its doors on Monday, August 24th, for its second year of successful activity. One of the most important announcements made for this new season is the addition of an entirely new department to the school, and also the establishment of a branch of the school in Oakland. The new department consists of a dramatic section to be presided over by W. F. Rochester and Fred Carlyle. Mr. Rochester is one of the best known and most experienced stage directors in the United States, having made a name for himself with America's most prominent operatic enterprises. Mr. Carlyle has been for many years dramatic coach at the University of California and Stanford University. He also superintended almost all dramatic presentations of the various High Schools in the Bay cities. He is highly esteemed for his artistic work by all those with whom he has had to work. The dramatic department will be part of both the San Francisco and Oakland homes of the American Opera School. The Oakland branch will be located in the Starr King Building at the corner of Fourteenth and Castro streets.

There has been such a persistent and urgent demand for such a dramatic department that Messrs. Steindorff and Rochester were obliged to yield and finally consented to establish this new section at beginning of second year. Enrollment for the first term of the second school year started most encouragingly last Monday, August 17th. Pupils are being received daily. The Oakland office will be officially opened on Monday, September 7th. However, communications may be addressed to either the San Francisco or Oakland school at any time. In conformance with the established policy of the American Opera School, operatic and dramatic performances by the students will be given during the school year. As usual, the performances in San Francisco will take place at the German House Auditorium, corner of Turk and Polk streets, where the headquarters of the school are also located. There is every reason to expect that the American Opera School will be one of the most important educational institutions on the Coast.

ORPHEUM.

The Orpheum announces another great new show for next week. Gus Edwards' Matinee Girls, a musical production at Broadway in Capsule Form, with Charles Olcott as its stellar feature, will be the headline attraction. Irene Martin and a bouquet of American Beauties, including Gene Ford and Margaret Dana, will also participate in the production which will be one of the most elaborate and beautiful ever presented in vaudeville. The lyrics are the work of Jean Havez, Will D. Cobb and Edward Madden and the libretto is by Gus Edwards, who also staged the presentation. Beautiful scenery and costumes lend enchantment to the view. Eileen Stanley, described as "The Girl with the Personality," and an exceptionally clever character singer, will be heard in new and original songs. The Hesse Sisters, exceedingly handsome, graceful and dainty girls, will introduce representative dances of various nations.

A lively and strenuous acrobatic dance is the most important feature of the act presented by the Hickey Brothers. They open with clever songs and amusing dialogues which they follow with good, straight dancing and acrobatics. Horace Wright and Rene Dietrich, the somewhat different singers, have a very enjoyable act which consists of a happy combination of operatic and popular melodies. They are great favorites here and are sure of a cordial reception. With this bill Hayward, Stafford Company; Marie and Billy Hart and Mlle. Natalie and Mr. Ferrari, the famous classic and modern dancers, will close their engagements.



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THE MANSFELDT PIANO RECITALS.

The first of a series of four Mansfeldt piano recitals will be given on Tuesday evening, September 1st, in the Sequoia Hall, 1725 Washington Street, between Polk Street and Van Ness Avenue. The program will be an unusually interesting one and will be as follows: Sonata, A flat, Op. 26 (Beethoven), Hugo Mansfeldt; (a) Scherzo, F minor, Op. posth. (Schumann), (b) Nocturne, F major (Schumann), (c) Presto passionato, G minor, Op. posth. (Schumann), Hugo Mansfeldt; (a) Romance, F major, Op. 51 (Tschaiowsky), (b) Stimmungsbild, Op. 1, No. 7 (Medtner), (c) Mazurka, G minor, Op. 24 (Saint-Saens), (d) Toreador et Andalouse (Rubinstein), Mrs. Hugo Mansfeldt; (a) Aria (Pergolesi), (b) Moment Musical (Schubert), (c) Nocturne, B flat minor (Chopin), (d) Scherzo, B flat minor (Chopin), Hugo Mansfeldt, (a) Waldesrauschen (in the forest) (Liszt), (b) Gavotte Bohemienne (Redding-Mansfeldt), (c) Tannhauser March (Wagner-Liszt), Hugo Mansfeldt; Hungarian Fantasia, two pianos (Liszt), Mr. and Mrs. Hugo Mansfeldt.

The Pacific Coast Musical Review has already said so much of Mr. Mansfeldt as an artist of distinction that we believe our readers will be interested to read something about him from the pen of others. We quote here a criticism by A. W. Gottschalg, the famous critic of the Weimer paper, "Deutschland." This review was written in 1884 when Mr. Mansfeldt gave his concert in Weimer where Liszt then resided. Says Mr. Gottschalg:

Concert of the organist and pianist, Mr. Hugo Mansfeldt, from San Francisco, in the hall of the Grand-ducal Orchestra School in Weimar.—Motto: "From his own power."—That European artists of the present time travel to the new world to earn fame and—what is often still more desired—money, is an accomplished fact. Not only the smaller ones of the musical fraternity take part in this increasing emigration, but even men of the first rank, as Rubinstein, Bülow, Wilhelmy, have been attracted there by both these mighty factors. Only one of the artists of the present time resisted all the temptations of American agents, Dr. Franz Liszt. Though he was offered several times, not more than ten years ago, hundreds of thousands, yes, millions, for an American concert tour, he declined all those offers. On the other hand, it is a very rare exception for American artists to come to Europe to gather fame and, if possible, money. It is well known that musicians, if they know anything at all, are much better remunerated there than in the old world. To these exceptions must be counted the above mentioned double artist; and he is indeed a glorious exception. It is usually believed that organists as a rule are bad pianists; that is likely often true, but it is not a fixed rule. We only need to be reminded of Saint-Saens, who is as great an organist as he is pianist. Then again it seems that Mr. Mansfeldt is really here to get the recognition of the art-loving Ger-

man public, to return later crowned with glory to his golden home. Mr. Mansfeldt has not acquired his education, as is customary, at one of the musical training schools. Relying upon himself, far from the musical bustle, under the burden of his daily labor of teaching, he has quietly developed his pre-eminent talent; and after he reached so far in his virtuosity as to know by heart nearly 200 pieces, he came across the ocean, to take up boldly the battle of the musical existence. We heartily wish the energetic, gifted man all possible success.

FERRIS HARTMAN IN THE TOYMAKER.

Ferris Hartman and his splendid company are giving that ever popular operetta, The ToyMaker, at Idora Park this week. It would be difficult to mention a finer example of artistic stagecraft than the impersonation of the great inventor, Guggenheimer, by Mr. Hartman. Both from the standpoint of histrionic art and that of pure comedy vein Mr. Hartman's work in this opera is decidedly high class. He is able to extract from the role every particle of artistic finesse and he leaves nothing undone to impress his audience with the beautiful lines of the work. He also gives the other members in the company opportunities to display their ability.

The other dominating character in this opera is Elsa, the daughter of Guggenheimer, who afterwards impersonates the doll. This role was excellently sustained by Myrtle Dingwall, who has developed into quite a full-fledged prima donna. She sings with exquisite taste and her beautifully flexible voice is heard frequently. There are but very few prima donnas in light opera in America today who possess such excellent vocal material as Miss Dingwall and there are very few who invest the musical phrases with that elegance of expression which Miss Dingwall invariably introduces. In addition to her splendid vocal equipment Miss Dingwall acts and dances gracefully and delivers her lines concisely and with the necessary accentuation.

The other members of the company add to the general excellence of the performance and the chorus is, as usual, fine, both from a vocal and terpsichorean standpoint. The orchestra, under the direction of John Raynes, is also excellent. Next week Walter de Leon's musical comedy triumph, The Campus, will be presented.

THE GILBERT AND SULLIVAN OPERA COMPANY.

Much interest attaches to the forthcoming engagement of De Wolf Hopper and the Gilbert and Sullivan Opera Company at the Cort Theatre. The engagement is scheduled to begin Sunday night, September 6. The tremendous success of the first season of revivals at the Cort two years ago is well remembered. The present organization, a standard and permanent one, grew

out of the company that appeared in the revivals of "The Mikado" and "Pinafore," made at the New York Casino. This season's cast, in addition to Mr. Hopper, consists of the following: Idelle Patterson, Gladys Caldwell, Jayne Harbert, Anabel Jourdan, Paul Hyde Davies, Arthur Cunningham, Herbert Waterous, John Willard, Herbert Cripps, and a chorus of fifty. During the engagement at the Cort "The Mikado," "Pinafore," "The Pirates of Penzance," "Iolanthe" and "The Yeoman of the Guard" will be given.

"TOO MANY COOKS" AT THE CORT.

"Too Many Cooks," described as an hilariously funny comedy, comes all the way from New York to the Cort Theatre on Sunday night. Frank Craven, so well and favorably known in San Francisco for his matchless impersonation of Jimmy Gilley in "Bought and Paid For," will be with "Too Many Cooks," and returns to town not only as the leading player of the comedy, but its author as well. "Too Many Cooks" has a record of one solid year in New York.

The company assembled by William A. Grady to assist Mr. Craven in telling the story of "Too Many Cooks" is said to be one of the most competent and perfectly balanced seen here in a long time. Mr. Craven will appear in a part which he wrote specially for himself. Others of the cast are Roy Gordon, Harry Sleight, C. W. Goodrich, John C. Leach, Hall Bern, Hudson Liston, Philip Hillman, Thomas J. Hayes, George Oip, Mary Blyth, Camilla Crume, Alice Braham, Lettie Ford, Dorothy Millette, Kathleen Hammond and Alma Braham.

HANNA WOLFF FREEMAN PROVES PIANISTIC ART.

Recent Addition to San Francisco's and Berkeley's Musical Colony Has Returned from a Prolonged Eastern Trip and Scored Triumphs.

Mrs. Hanna Wolff Freeman, the distinguished Dutch pianist who decided to make her home in Berkeley last year, has just returned from a prolonged concert and lecture tour through Eastern musical centers and is the recipient of many attentions on the part of the transbay musical society. Last Saturday evening, Mr. and Mrs. Freeman were guests of honor at a musicale given by Miss Beatrice Clifford. One of the Indianapolis daily papers had this to say after Mrs. Freeman's concert in that city:

It is only occasionally that Indianapolis music lovers are given the opportunity to hear a woman in piano-forte recital. Strange as it may seem, when taken into consideration that women give more attention to the piano than to any other instrument, one might count on their fingers the members of that sex who have achieved greatness as virtuosi of the keyboard.



Those who would rest upon laurels won, who are satisfied with the glories of past achievements, content to rest their future upon the accomplishments of the past, stand upon insecure and slippery ground. It is indisputable law, a fact of common knowledge, that a fixed standard of excellence is impossible. Where progress ceases, retrogression begins. The builders of the

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Last evening Mrs. Hanna Wolff Freeman gave a recital at the Prophylaeum, under the direction of the Women's Department Club. This recital did not attract the attention it deserved, for the possible reason that Mrs. Freeman was until only a short time ago a resident of Indianapolis. Had her name been unknown the auditorium might have been filled to overflowing, and public interest would have been aroused to the extreme it well deserved to be. People are wont to forget that an artist may be a real artist even though he, or she, has resided in one's immediate community. This is true of Mrs. Freeman. She is now making a concert tour which embraces many of the principal cities of the United States, but when she returns to Indianapolis she becomes a home product in spite of the fact that she is an artist of unusual ability, and her art is worthy of the greatest recognition.

Her audience last evening was enthusiastic, as indeed, all of her audiences have been, and certainly Mrs. Freeman's work was enough to arouse all of the enthusiasm that was displayed. But the fact must remain, and must be decried, that our people fail to recognize some local talent as it should be recognized and continue to go into rhapsodies over importations, whether they merit adulation or not. This writer does not hesitate to say that Hanna Wolff Freeman is one of the best pianists ever heard in this city, and to emphasize the fact that local music lovers should be proud that a woman of this caliber should have ever called Indianapolis her home.

Art with Mrs. Freeman is a matter of sheer intelligence. One may speak of the instinct, the emotion, the natural inclination which goes to make art, but unless these qualities are also coupled with that ability which comes from hard and conscientious work and the study that develops brains, art becomes a matter of automatic performance and consequently loses its real value. There is nothing automatic about Mrs. Freeman. It is all carefully studied out and one who listens to a program given by her can not help but realize how much of the real woman goes into it. She is never confined to the interpretation of one school of composition, but is broad in her conceptions and is wide awake enough to grasp the meaning of the composer's of all schools.

TWO CONTRASTING OPINIONS.

Chicago Music Trade Paper and Daily Paper Give Two Different Views Regarding the Effect of the European War on the Exposition.

It is interesting to read the following contrasting opinions appearing in two Chicago papers last week. The first one was published in The Presto and advises the National Piano Merchants' Association of America to stay away from San Francisco next year. The other appeared in the Chicago Herald, a well known daily

newspaper, telling the American people to come to the Exposition and help to make it a success. It is evident that one of these opinions must be inspired by selfish reasons. We would like our readers to decide which of the two views must be regarded in this light. The Presto seems to forget that an obligation entered into by a great organization can not be changed at a moment's notice. Besides, the Pacific Coast field presents many interesting phases of music trade problems which the national association will be interested in. Chicago has already the convention of the manufacturers. What is the use of being hoggish?

Here are the two editorial articles:

Of course the proposition to change the meeting place of the piano men next summer, from San Francisco to Chicago, will meet with general approval. But for the Panama-Pacific Exposition the Golden Gate would not have been considered by the piano association, and under the circumstances, as elsewhere related, there will be nothing at San Francisco to draw the conventions next year.—The Presto.

THERE'LL BE A FINE SHOW IN SAN FRANCISCO.

(From the Chicago Herald)

Travel in Europe is not likely to be as popular with Americans for some years to come as it has been. Several European governments have proved unpleasantly explosive and quite disregarding of the comfort of visitors who have no part in their quarrels. And even if the war is over by next summer Europe isn't going to be cleaned up for visitors.

However, Americans will desire to take travel vacations next summer just as usual, and will be able to afford them. As soon as trade and transportation conditions get readjusted the United States is going to do a big and prosperous business. The American people will have money to spend on pleasures as well as necessities of life.

And there is going to be a fine show in San Francisco next year. Don't forget that. The Panama-Pacific Exposition is not going to be put off because warlike watching instead of watchful waiting has been the rule of European diplomacy and has brought Europe into the most awful war mess the world has ever seen.

There is no reason why it should be put off. Of the 37 nations that had agreed to participate only three are engaged in war. Any possible loss of exhibits because of the war will be more than made up from other directions. And besides exhibits at the Exposition itself there are a lot of worth-while sights on the way there.

The public-spirited citizens of the Pacific Coast have spent \$40,000,000 or \$50,000,000 in preparing to entertain the world next summer. They want to show how their metropolis has risen from earthquake and ashes. Probably not many visitors from Europe will come. All the more reason why the attendance from the Americas should be the greater.

San Francisco, the city where it is always spring, is an ideal place for a summer vacation. And since Europe will probably be unavoidably detained, why not make the Exposition a great peace reunion of all the Americas? No reasonably prosperous American should forget San Francisco's fine show next year. It would be well to begin to make plans for going now.

Instead of enjoying his vacation in Southern California, E. M. Rosner, the popular leader of the Orpheum Orchestra, was confined to the hospital and had to undergo a very serious operation. He is now able to be out again, but the strain of the sickbed is apparent. Mr. Rosner's numerous friends will be pleased to know that he is again presiding at the organ in the Orpheum.

Enid Brandt, the exceedingly gifted young Californian pianist, is among the Americans marooned in London. She enjoyed a series of artistic triumphs in London and is no doubt well taken care of by her numerous friends.

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The Musical Profession and the Musical Review

Notwithstanding the obvious necessity of a representative organ that defends the rights of the musical profession in certain territories of the United States, there are many leading members of the musical cult who do not concede the right of such a musical organ to the support of the pedagogues other than subscriptions. They frequently present the opinions that advertising is undignified.

Nevertheless, whenever a member of the musical profession is in trouble he usually turns to the musical journal either for advice or for defense. We have in our possession hundreds of letters to prove this assertion. We have never failed to respond to calls for assistance, whether they came from advertisers or from non-advertisers. The paper is now in its Thirteenth Year of continuous publication, and it has always been published in the interests of the entire profession, never demanding anything unreasonable.

But our principal ambition has not yet been fully realized, namely, that the Pacific Coast Musical Review should be larger in the number of its pages, more extensive in its news service and still bigger in its circulation among students and their parents. Among the thousands of artists and teachers residing on the Pacific Coast only one hundred are advertisers in this paper.

Our record of nearly thirteen years of continuous publication purely in the interests of the profession should entitle us to the united support of such profession. We have refused several very tempting offers to leave this Coast or sell the publication, thereby making sacrifices on our part, and made them gladly. Still there are hundreds of teachers and artists who are not willing to even support this paper by means of advertisements.

The Pacific Coast Musical Review reaches the musical public at large—not only members of the profession, but students and their parents. Thousands of copies are sold during the year to students and their friends by reason of our careful reviews of Students Recitals. Not even a daily paper has such a large exclusively musical circulation as this paper has on this Coast. And still there are hundreds of teachers who lose thousands of dollars, because they can not understand the usefulness of an advertisement in these columns. To prove the great advertising value of this paper we call the attention of every member of the profession to the class of teachers and music dealers represented in its columns. They belong invariably to the most successful class of teachers, artists and dealers on the Pacific Coast.

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SAN FRANCISCO, SATURDAY, AUGUST 29, 1914.

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UDA WALDROP'S BOHEMIAN CLUB JINKS AROUSES ENTHUSIASM

Tivoli Opera House Crowded on Friday Afternoon, August 21, When the 1914 Midsummer Jinks of the Bohemian Club Was Presented. The Title is "Nec-Natama," the Text by J. Wilson Shields and Music by Uda Waldrop.

By ALFRED METZGER

The popularity of the annual concerts given by the Bohemian Club, immediately following the midsummer jinks, was again demonstrated last Friday afternoon, August 21st, when the Tivoli Opera House was practically crowded to the doors. The honors of the occasion fell principally upon the youthful shoulders of Uda Waldrop who was entrusted with the musical setting of this year's jinks the text of which was written by J. Wilson Shields. When you come to think of it, the Bohemian Club is really doing a wonderful thing in thus being able to introduce year after year a new composer of merit to the public. The supply must be unusually large to have lasted all these years, and we can not grasp the possibility that this enterprising organization can continue to bring out such exceptional musical talent year after year. And yet, judging from past experiences we ought to be convinced that this unusual club will be able to produce an exceptionally meritorious work by a resident musician with unqualified success. At all events Uda Waldrop has done his level best to keep these annual productions of artistic mu-

itual Love-Woman of the tribe (fragile in form, delicate of feature, clothed in simple white, a white eagle's feather in her hair) comes out of the waters, over the fallen tree and gives her love to him. She stands motionless with arms out-stretched as if holding a cup filled to overflowing with her love. The eyes of the man at the stake light with understanding and by expression tell her that he takes the full measure of her love. The Indian priest, following the eye of the white man, sees this goddess of tribe-love and with a wild fling of his arms commands the Indians to cease the dance and to put out the fire; for love has entered the victim. They, for a moment, go on with the torture and the priest again commands, pointing the while at the Love-Woman; at last it is given to them to see her and they obey. They are panic-stricken with wild terror and in their hurry burn themselves, showing this by blowing on their hands, running to the waterfall, plunging their arms into it, covering their eyes and showing pains, while they beat down the fire. The flames are out. The Love-Woman

We shall confine our comments exclusively to the musical part of the concert as it was impossible to judge the dramatic phase of the performance owing to the altogether too brief explanatory reading delivered on this occasion. The stereopticon views were exceedingly artistic and very effective, while the same can not be claimed for the moving pictures. Unless moving pictures are taken under the most advantageous conditions, such as adequate lighting effects, proper "make-ups" (which are different in moving pictures than in actual performances), effective poses and above all, clear, concise and easily discernible views of actors, including a comprehensive display of facial expressions—unless moving pictures are taken under such conditions they become grotesque and mar the artistic atmosphere of the entire production. In addition to this it seems to us that the performers are put in an un-



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sico-dramatic performances upon that high standard which has been outlined by those who founded this praiseworthy custom of giving the "jinks" a higher artistic value. Before we proceed any further we will quote the synopsis of this year's midsummer jinks which is entitled "Nec-Natama" (Comradship):

A waterfall flows down the wooded hillside, over a huge rock and ends splashing in a pool. When the world was created, so runs the Indian faith, Great-Hand fashioned his features upon the rock, and it was made sacred. Once, in the dead past, a mighty wind laid low a tree. It fell to the hillside, over the Sacred Rock. From the hill-top to the glade below flowers bloom in radiant beauty and faintly fill the air with sweet scent. The birds sing and all is bathed in summer light. Suddenly this fair place is flooded with Indians. They start an irregular torture dance and are frenzied with the desire to impart, to the faggots, their hate. A white man is dragged before them. He is noble and, mindless of all this intense throbbing hate, gazes in adoration at the trees and the beauty of the summer scene. By gesture he shows his love of nature and gives his fellowship and forgiveness. The Indian priest seated upon the rock-throne will have none of it and commands the impatient Indians to proceed with the torture. They take him, with hate-haste, to the blackened torture stake and there they lash him; some blaze the fire; others leap into the dance and carry the faggots back to the flames; others fill rude cups at the waterfall and either hold them just outside their victim's reach, or dash the water to the ground; others try to spear him, but the spear-heads blunt and fall at every thrust; others endeavor to shoot arrows at the martyr, but the bow-strings break. They stand amazed and try again. The squaws gloat and incite further deviltry. Great is the wrong they do this man, this liver of all things beautiful, and lo! the spir-

stands entranced and with joy seems about to return to the waters to live again, unseen, among her people. The Indians cut free the man from the stake and lead him (in white light, untouched by the fire) to the rock-throne and proclaim him chief, for a god has come to woo him. They gaze in superstitious awe while he lifts his arms to Heaven. The Indians bend down before him. All seems well, but the Hate-Woman enters. She is all sinuous movement, strong, coarsely beautiful and boldly ornamented with clanging jewelry. She leaps at the Love-Woman, who, fearing, flies up the trail, her black hair flowing in the wind, and with a despairing gesture from her outspread arms vanishes from the grove. The Hate-Woman stands supreme. The white chief turns to bless Love upon the trail when lo! the Hate-Woman meets his eye. She dances and holds out her premissive arms. He is fascinated, he hesitates, control is yet within him. But at last, throwing away his reverent mien and dashing aside the worshipping Indians, who seek to stay him, he strides roughly towards her while she waits for him, confident with the pride of victory. When he reaches her and just as he is about to take her in his arms, the grove is thrown into complete darkness.

Love has left the grove and the doom has come. He has thrown away Conscience and Hate is triumphant. The waterfall no longer flows. The birds are still. All is gloom within the glade.

As will be seen from this brief sketch of the play the theme again deals with the conflict between good and evil—in this instance between love and hate. Contrary to the usual and popular idea of such conflicts hate is victorious. Inasmuch as this result often occurs in human life the authors struck a realistic chord.

necessarily embarrassing position by exposing their quaint natural attire, which fits in harmoniously with the mysterious production at the grove, but which seems quite inadequate in a theatre before an audience who can not comprehend the natural beauty of the ensemble. Unless the stage settings and groupings are massive and properly lighted they are too fragmentary for moving picture purposes, and it is far more artistic not to give them at all than to present them in a manner incomprehensible to the onlooker.

Certain unfavorable circumstances prevented us from securing an absolutely comprehensive idea of the music. Nevertheless an observant person could easily imagine the many beauties which the instrumental score contained. The ceremony at the stake, the prologue and various other excerpts introduced prior to the vocal solos were of a distinctly incidental character. These musical periods seemed to accompany certain phases of the play in a descriptive manner, and did not pretend to lead the action. Later on there were several songs of quite a meritorious character, among them being the Grove Song, the Voice at the Stake, the High Priest Song, the Song of the Tree Tops, an exceedingly clever concerted number, the Prayer and Lament. Each of them contained a very plastic, melodic theme, principally in the character of Indian folklore and well orchestrated. The Dance of the Water Spirits proved of

Continued on Page 3, Column 1)



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In order to successfully execute its various plans for the exposition season of 1914-1915, when the Pacific Coast Musical Review intends to work industriously and persistently in the interests of the musical profession, we are forced to adopt the following rules and adhere to them strictly:

1. Only regular advertisers are entitled to the courtesies of the reading columns. Such courtesies to consist of insertions of pictures, advance notices of pupils' recitals, lengthy articles of activities of teachers and concert-giving artists and indeed any regular efforts to assist members of the profession to receive financial recognition.

2. The Pacific Coast Musical Review will only accept advertisements from COMPETENT teachers and artists. We shall be grateful for any information, based upon absolute proof, that an advertiser in these columns, is misleading the readers. Upon satisfactory evidence of such misuse of the columns, we shall discontinue the advertisement.

3. Advertisements are payable MONTHLY. Accounts are overdue after SIXTY DAYS. They become delinquent after NINETY DAYS. They will be discontinued when delinquent without further notice. While advertisers are on the delinquent list they are not entitled to the usual courtesies. This rule is absolutely necessary if a musical journal, without other financial backing, desires to continue publication.

4. Subscriptions are payable IN ADVANCE. If amounts are not paid after TWO NOTICES are forwarded, the subscriptions will be discontinued without further notice. We do not consider free copies of advantage to advertisers. No one appreciates anything he receives for nothing.

5. The Pacific Coast Musical Review will continue to publish brief items of news and will review pupils' and artists' recitals, AFTER they have taken place. In order to be entitled to this privilege it is NOT necessary for anyone to be either a subscriber or advertiser. We solicit information regarding pupils' recitals from every teacher. We will also review concerts, AFTER they have occurred, irrespective of those giving them being advertisers or subscribers.

6. We can only give space in the EXPOSITION NUMBER and other special editions to regular advertisers of this paper. The reason is that these editions are published especially for the benefit of our advertisers, who must be representative musicians. If we allowed space to everybody, irrespective of their support of the paper, we would have so many applications that it would be impossible to publish such special editions. The demands from regular advertisers are already such that the Exposition Number will be unusually large.

7. The Exposition Number will contain historical sketches of the California Music Clubs, Amateur Orchestras, Choral Societies, and business houses devoted to the music trade. We ask secretaries of musical organizations here referred to send us information.

ADOLF TANDLER INTERVIEWED.

Director of the Los Angeles Symphony Orchestra Tells
How He Escaped Military Service in Austria, and
How, After Many Obstacles and Harrowing Experiences, He Finally Arrived in America to
Conduct the Usual Series of Concerts
In the Southern Metropolis.

By E. M. HECHT.

Beaming with pleasure at being back and still showing the strain of the excitement through which he has passed, Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, gave me a hearty greeting at the Alexandria Hotel in Los Angeles last week. Bubbling over with excitement and with a keen descriptive ability which visualized his experiences, he told me of his departure from Europe. Tandler was in Vienna when the Austrian-Servian war broke out. Having already served twelve years in the army and three years in the "Landwehr," he was presumably excusable from active duty, and made application for his military passports. Not having his certified papers with him, he had to wait five days while the authorities confirmed his statements from their records. Even then, the issuance of the pass was doubtful, as trouble with Russia was already brewing. Finally, on receipt of the pass, Tandler left Vienna on July 27th for Salzburg to visit his mother. With him he took a large package of music containing scores and parts of all the novelties for the Los Angeles symphony concerts, including a new symphony by Franz Schmidt, and several of his own manuscripts as well. The swift developments of the next few days caused Tandler to leave this heavy bundle behind him—and these works are now somewhere in the war zone, presumably in Salzburg or Vienna, not lost to California forever, let us hope.

Tandler did not tarry long in Salzburg. He saw things were getting warm, so he left for Munich, where he found Stransky, leader of the Philharmonic Orchestra of New York, and several other friends who had agreed to meet there for the musical festivals. He lost no time in leaving Munich for Paris and booked immediately in the "Imperator." By this time the atmosphere was thoroughly surcharged with war and, obtaining a hint that the Imperator might not sail, Tandler secured passage on the "New York" of the American Line. Finding out definitely that the Imperator would not sail, he left for Cherbourg to catch the New York. En route, nothing but military was to be seen at all stations. All civil life seemed at an end. He had to show his military pass at least a dozen times between Paris and Cherbourg. As this was an Austrian Pass, signed by Austrian officials and designated Tandler as a reserve officer in the Austrian army, Tandler thought that each time he showed it, he would be arrested as an Austrian spy. The train was crowded with Americans—and every time they started to alight at any of the stations to get a little exercise, they were ordered back into their compartments in no uncertain terms.

In Cherbourg, just fifteen minutes before the tender left for the New York, the firing of cannon and blowing of whistles announced the general mobilization order of all France. There were some moments of doubt as to whether the tender would be allowed to meet the New York, but that soon passed and a happy crowd was presently breathing sighs of relief under the American flag on the decks of the liner. The boat was excessively crowded. The first two nights Tandler slept, by preference, in a lifeboat on the upper deck. "It was hard, but airy," said he, "and you can bet I am glad to get

back. Of course I have lost all my novelties I had planned to give, but I hope to give six pair of concerts with plenty of rehearsals. That I insist upon, and I think the subscribers and board of directors have seen the wisdom of this course and will no longer oppose my policy of many rehearsals. In order that a symphony or other big orchestral work be well done, it must become part of the flesh and blood of the orchestra, and this can not be accomplished in a few readings or rehearsals."

Tandler waxed enthusiastic on his string section. "I am willing to compare them with any string section anywhere," he said, "as regards precision of attack, tone, shading and intonation. My wood and brass are not yet up to them, but I know they will soon work up to the standard of my strings, after a little more experience." Mr. Tandler fairly glowed with pride as he spoke of his men. "There is another thing I have had in mind for a long time," said he. "California is a large empire, and is rich in musical talent. I would like to see the North and South more closely in touch in musical thought and endeavor. I should like to see, for instance, Mr. Hadley exchange with me for three or four concerts, he to conduct my orchestra in Los Angeles, I to conduct his in San Francisco. The same idea of exchange also between the two conductors of the People's Orchestras in each community. Also in the realm of chamber music much could be accomplished. Our chamber music organizations could concentrate in your city and your organizations in ours, if the local musical managers would take up the idea seriously. There would undoubtedly be a constant interchange of musical ideas and performances between the two communities."

Here Mr. Tandler spoke lovingly and feelingly for that much neglected form of art—chamber music. I think he would rather play a Beethoven Quartet in his own studio than conduct the biggest works in public—at least he gave that impression. He has recently written a work on extremely modern lines for 3 flutes, 2 clarinets, bass clarinet, 2 oboes, English horn, 2 bassoons and contrabassoon. As he naively puts it: "It is extremely difficult, but I hope to hear it produced some day." Mr. Tandler is particularly pleased that "Tandler methods" have won their way in Los Angeles, in spite of violent opposition, and he is proud to be able to call every one of his former opponents "friend." As I left him, and walked out through the spacious lobby of the Alexandria, there was wafted to my ear a faint "you just bet your life I am glad to get back—America looks good to me."

The Pasmore Conservatory already began its monthly recitals on Tuesday evening, August 25th, when Mary Pasmore, assisted by Harriet Pasmore, accompanist, gave an excellent violin recital at the conservatory recital hall in the presence of a large and very appreciative audience. These recitals form part of the course of study of the conservatory and all pupils are privileged to attend. Previous engagements prevented the editor of this paper from attending, but he has been informed by those whose opinion he respects that the event was an unusually successful one from an artistic point of view. We know Miss Pasmore to be an artist of unusual faculties and one who takes her art very seriously. We can well imagine that the following program was rendered with that artistic fidelity which can not help but impress any audience with the efficiency of the violinist: Bach—Sonata No. 6, E major; Bruch—Concerto No. 2, D minor; Tschalkowsky—Melo-die; Kreisler—Caprice Viennois; Tambourin Chinois; Wagner—Romance, Zarzycki—Mazurka.



ALFRED METZGER EDITOR

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UDA WALDROP'S BOHEMIAN CLUB JINKS.

(Continued From Page 1)

exceptional musical value, and its rhythmic and swaying melody made such an excellent impression upon the audience that an encore was enthusiastically demanded and cheerfully given. It was one of those musical conceptions that deviated from the atmosphere of Indian, or rather Barbarian, musical periods and invested the scene with a spirit of modernity, at least as far as the music was concerned. We believe if this music had accompanied the dance as reproduced by the moving pictures the audience would have been more favorably impressed with the scene. The musical program ended with the Hate Chief's March which proved one of the most effective numbers in the composition. It is richly scored and succeeds in making the impression which its author no doubt intended, namely, to emphasize the victory of evil over good.

Those who understand the difficulties presented to those who write musical themes can not help but admire a musician like Mr. Waldrop who in a comparatively short time is obliged to produce such a vast amount of material. And in this instance the material is really quite individual and worth while. At no time was it banal or inadequate. The spirit of the performance was retained throughout and especially the sacred themes and massed effects were exceedingly well illustrated in the music. Mr. Waldrop did not fail to impress those who understand such work that he is an exceedingly capable musician who grasps the value of melody and who knows how to manipulate such melody in a manner to prevent its "cheapness." He also refrains from breaking the laws of theory and harmony in order to gain a bizarre effect or advertise his work by means of using adverse criticisms for advertisement. His work is sane, sensible, well thought out, skillfully arranged and worthy of hearty approval and commendation. The Bohemian Club has no reason to feel ashamed of its Midsummer Jinks of 1914. Among the vocalists the ork of C. Bulotti, tenor, was specially praiseworthy. His voice was smooth and flexible. His intonation was clean and precise. His phrasing was adequate and artistic. In short, Mr. Bulotti proved to be an excellent artist. Ralph Phelps and Harold K. Baxter also contributed to the vocal delights of the afternoon.

The first part of the program was under the able direction of Herman Perlet. It consisted of extracts from the grove play of 1912 entitled The Atonement of Pan. The music to this work was composed by Henry Hadley. There were also extracts from the Fall of Ug, the grove play of 1913, the music of which was written by Herman Perlet. From Mr. Hadley's jinks the Intermezzo entitled The Dream of Pan and the Dance of the Harpies was presented. Mr. Perlet's music included the Prelude and the Flying Ballet. The former contained some solid musical ideas thoroughly in accord with the spirit of the scenes which they portrayed and the orchestration is in Mr. Hadley's very best vein. Mr. Perlet's music was reviewed completely after last year's concert and it lost nothing upon a second hearing. If anything, we liked it even better this time than previously. Mr. Perlet has big creative ability and he knows exactly how to present his ideas so that the force of their intentions is brought home with striking effect.

The 1915 Midsummer Jinks of the Bohemian Club is now being written by Eduard Faber Schneider and Frank Pixley. The book, we believe, is already finished, and Mr. Schneider is already so far advanced in his work that for the first time in the history of the Bohemian Club the jinks music will be ready sufficiently far ahead of time to give the composer an opportunity to polish and "prune" it in such a manner that the production will be artistically complete in every way. Mr. Schneider wrote the jinks music about four years ago and it was one of the finest productions ever presented by the Bohemian Club. Now that he has such an excellent opportunity to take ample time for his work we have a right to expect something unusually good from the pen of this gifted composer. Frank Pixley, the collaborator of Luders in the Prince of Pilsen and similar comic opera successes, is too well known to require further introduction. He ought to be able to write a book of unusual intellectual force and fine dramatic effects. We shall look forward to the 1915 jinks with more than ordinary interest.

CHRISTINE MILLER GIVES BRILLIANT RECITAL.

Artist Appears at the Woman's College and Delights Large Audience With Her Interpretations.

"Miss Christine Miller, contralto, appeared in a recital in the Music Hall of the Woman's College, last night as a number on the Artists' course given by the institution. Miss Miller has a magnificent voice, a profound knowledge of the art of singing, a style peculiarly her own, and these qualifications, together with splendid interpretative powers, made her artistic singing enjoyable in the extreme. The large and critical audience manifested by its numerous recalls and its insistent demands for extras, its admiration of the excellent singer."—Jacksonville, (Ill.) Daily Journal, Mar. 3, 1914.

"Miss Miller has a mellow, beautiful contralto voice. Her tones are rich, sweet and unusually delicate. The program was one well suited to show her excellent technique and versatility. In 'The Idyls of the South Sea' her voice showed particularly well its mellow resonance and rich delicacy. In the song of farewell from 'Jeanne d'Arc,' Miss Miller showed strong dramatic talent and the splendid qualities of her voice. Jeanne's farewell, with its regrets, its ambition and its foreshadowing of tragedy was interpreted with great power and beauty. Miss Miller possesses a charming personality. Her responses to encores were gracious and liberal."—Jacksonville (Ill.) Courier, March 3, 1914.

SAN FRANCISCO VOCALIST SINGS IN PORTLAND

Miss Rhoda Niebling, a pupil of Leandro Campanari, sang in Portland recently with great success, and one of the leading Portland papers had this to say of the event:

One of the most enjoyable musicales of the season was given at the residence of Mr. and Mrs. Donald Spencer, Westover Terrace, last Thursday night, when Miss Rhoda Niebling, lyric soprano, of San Francisco, was the soloist, assisted by George von Hagle, 'cellist, with Miss Abbie Whiteside, as piano accompanist.

Miss Niebling's numbers were well selected. She opened the program with the quaint old melody, "Tre gionini son che Nina" (Pergolesi), followed by "Pourquoi" from "Lakme," and admirably imbued both songs with the plaintive atmosphere they demand. "Una Voce," from "The Barber of Seville," was a masterpiece of coloratura singing, her voice in this number encompassing two octaves and one note. Then followed a group of English songs: Landon Ronald's ever-popular but difficult "Down in the Forest," "Well, Once I Was a Little Girl" (Campanari), and "The Blue Bell" (MacDowell), the delicately whimsical nature of the last two being most artistically conveyed to the listener. Other selections were: "Au Bord de la Fontaine" (Weckerlin), "Frühlingszeit" (Becker), and "Un Bel Di," from "Madame Butterfly," which later was invested with all the various dramatic colorings it requires, ending with an electrifying climax on high B flat.

Miss Niebling is a student of the eminent Leandro Campanari. Her voice is even, from the highest to the lowest note; her tone is of the rare, floating, liquid type, so seldom heard in American voices, reminding the listener of that of Florence Macbeth. She has a fine pianissimo, and her staccato is true. But the most striking feature of Miss Niebling's work is her exquisite phrasing. Mr. Von Hagle played several fine numbers: "Pictures of a Dream" (Goldmann), (Squier), Schuppper, a beautiful "Slumber Song" (Squier), Schumann's exquisite "Traumeri" and a "Serenade" by Pierre, originally written for the violin and arranged for 'cello by Mr. Von Hagle, all of which were executed in masterly style. Miss Whiteside was a sympathetic accompanist.

THE WAR AND THE AMERICAN MUSIC STUDENT.

Interesting Comments on the Musical Situation in America as it May be Affected by the Unsettled European Conditions.

W. Francis Gates, in the Los Angeles Graphic, Aug. 15. Newspaper editorial writers just now are racking their brains for arguments to show that the European war will not affect American interests adversely; and especially on the Pacific Coast that it will almost make times better, in spite of the prospective high prices of foodstuffs. Not to enter into an economic argument there is one great good that will come out of the war that, so far, none seems to have noticed. And that is that the ten or twenty thousand unprepared American students that flock to Europe each year will have, perforce, to "stop at home." The American student long has been the laughing stock of the European musicians, in spite of the few eminent examples of vocal possibilities that have made good. The grasping European teachers have covered their smiles with one hand—and extended the other with an expectant palm upward. They take the money of "the American fools" and repay them with flattery—not with instruction, as a general thing.

Perhaps, fifty per cent of the persons who go to Europe have not exhausted the possibilities of musical instruction in their own states. Perhaps, not one-tenth of them have exhausted the possibilities of New York or Boston. Perhaps, not one-twentieth have talent enough to warrant the assumption of a public career. Is it any wonder that the Europeans chortle with glee at the easy pickings? And is it any wonder that they come to have a contemptuous attitude toward American musicians? The better class of teachers and musical journals on the other side deplore this flood of unprepared or illy-prepared students as much as we do. For instance, a recent number of the London Musical News says, "Unless American students have exceptional talent, they had better stop at home. They can get all the instruction they need there." And by exceptional talent is meant that unusual gift or rather combination of gifts which lifts one far above the average, the best half-dozen in a city the size of Los Angeles, for instance. And how



SCENE AT NOTRE DAME CONSERVATORY OF MUSIC IN SAN JOSE

NOTRE DAME CONSERVATORY OPENING.

Successful San Jose Institution Reopens New Season With Increased Attendance and More Ambitious Plans Than Ever Regarding Artists.

The Notre Dame Conservatory of Music in San Jose reopens its doors next Tuesday, September 1st, and its success has been so pronounced that the attendance will be even larger this year than it has been before.

The object of the Notre Dame Conservatory of Music is to educate the students upon a well regulated and scientific plan, hence the Course of Study has been divided into four departments: The Preparatory, 2 years; The Intermediate, 3 years; The Academic, 2 years; The Collegiate, 2 years; Post-Graduate (optional), 1 year. These departments imply Regular Students who will pursue the required work of the Regular Course. The Regular Course leads up to full Graduation with a diploma, but students who desire a thorough musical education, but still do not, or cannot aspire to the Collegiate Course, may finish with Honor in the Academic Course, with a Certificate and appropriate Gold Medal.

No set time for graduation can be determined upon in advance, on account of the wide difference in the qualification of students, and their capacity for study, but any student intending to complete the Collegiate Course of Music, must devote the entire last year to Music and Conservatory work alone. The System of Grading in the Notre Dame Conservatory is based on the most progressive and enlightened art principles, and Music, in its various branches, is assiduously cultivated. Examinations, in the presence of the Faculty, are held quarterly during the year, and promotion is made from one grade to another whenever it is advantageous to the student. All Advanced Students take part in the piano, vocal and stringed instrument recitals given throughout the year. It will be impossible to give any set list of studies to be strictly adhered to, as the needs of each pupil must be consulted.

Several artists, while visiting the various departments after their concerts given in the fine concert hall of Notre Dame, have remarked that the Sisters have "atmosphere"—a term quite often wrongly employed—and that no student so fortunate as to know Notre Dame need ever desire to go to Europe for "atmosphere." Kathleen Parlow, the world-renowned violinist, wrote this in one of her letters to the Sisters, and Thomas Egan, the great Irish tenor, also declared it most enthusiastically as he progressed on his visit through the buildings and grounds.

ALCAZAR THEATRE.

On Monday night, August 31st, the management of the Alcazar Theatre will bring to a close their highly successful season of "stock-stars," when they will present for one week only, and by special arrangements, one of America's foremost character comedians, Max Figman, and his charming co-star, Miss Lolita Robertson, in a magnificent revival of Charles Dickens' masterpiece, "The Old Curiosity Shop," with Figman playing his old role of jolly Dick Swiveller and Miss Robertson in the highly amusing part of the Marchioness, the character made famous on the English-speaking stage by the never-to-be-forgotten Lotta. Local theatregoers will recall the sensational success scored by the Alcazar Players, when, headed by Figman and Miss Robertson, they presented "The Old Curiosity Shop" for three weeks at the Alcazar Theatre on Sutter and Steiner streets. At the time, play and players were the talk of San Francisco. Its revival now will be greeted with unusual interest by all lovers of the theatre and of Dickens in particular.

many of them ever make a wider reputation than in their own city, when they return? Marriage soon swallows up the feminine few and the drudgery of teaching the masculine.

Now that our young people cannot go to Europe for a while, they will have a chance to explore the educational possibilities of their own country. They will find the average teacher here as good as the average in Europe. And they will find the best teachers in America—the dozen best in singing, for example—better instructors than the same number and class in Europe. They will find nearly as good piano and violin instruction in this country and as good theoretical teaching. On the other hand, it is probable that Europe furnishes better opportunities for operatic coaching of high grade, and certainly, with the exception of the Metropolitan, better and cheaper opera.

But nine-tenths of the number that go to Europe never reach the better teachers there. They get into the hands of worse teachers than they had in America, or worse than they might have had here. They come back with false ideas of their own merits and soon fall with a heavy collapse, for the public no longer is dazzled by the phrase "has been to Europe." And it has come to know that pretty bad singers can buy an operatic debut in a little Italian town, and a piano recital may be given in Paris or Berlin and good notices obtained, if one has the ready cash sufficient. So the war will have at least one beneficial result. It will eliminate those who go to Europe largely for the name of it, and set to work with American teachers those who are seriously in earnest. And they may be surprised to learn how much these same American teachers are able to tell them. And the financial effect of keeping at home \$2,000,000 or \$3,000,000 a year, which the American students are said to spend in Europe per annum is not to be despised in an economic way.

* * *

Management of the Symphony Orchestra reports that its conductor, Adolf Tandler, has arrived in New York and will be in Los Angeles by the time this issue of The Graphic reaches its readers. This is good news, as all attendants on last year's symphony series will agree. The Graphic will join in the welcome Mr. Tandler will receive at the hands of all local music lovers and will anticipate a fine series of concerts for the coming season.

* * *

There is no "slump" in Gamut Club dinner entertainments, even though it be summer and the officers are away with Fred Blanchard trying to break into—or is it out of—Russia and Len Behymer suffering from New York banquets. Will Chapin wielded the gavel and voiced felicitous introductions for the several guests. The program was given by the following, in a more or less impromptu, but none the less enjoyable: Alice Lehr, contralto, Eva Dungan, piano. Fred H. Wilson and Mr. and Mrs. Jas. Weber, thespians. Viola Ellis, New York, contralto, Laurelle Chase violinist. Lucy Wolcott, vocalist and Ellen Beach Yaw as special guest. Mr. Chapin and Carl Bronson directed attention to the many artists in Europe called to bear arms and the club drank a toast to their bravery, each for his own country. At the close of the program "America" was sung by all, with the English later demanding "God Save the King" followed by a rousing "Wacht am Rhein" from the Germans of the club; and not to be outdone the French put out the "Marseillaise"—but all blended happily again in the "Star Spangled Banner." The European differences do not engender any hard feelings in the many foreign-born members of the Gamut Club.

Two dozen great choral and other musical organizations from as many states will compete for the \$25,000 prize at the International Elsteddfod to be held the last week in July, 1915, at the Panama-Pacific International Exposition.

THE ARTISTRY OF THE MANSFELDT RECITALS.

German Press Lavish in Its Recognition of Hugo Mansfeldt's Virtuosity, and San Francisco Press Enthusiastic About Mrs. Mansfeldt's Ability.

Among the compositions to be played during the series of four Piano Recitals to be given by Mr. and Mrs. Mansfeldt at Sequoia Hall, 1725 Washington Street, between Polk street and Van Ness avenue, will be several which received special praise in the German press at the time Hugo Mansfeldt made his brilliantly successful concert tour in that country. These compositions include the Beethoven Sonata in C sharp minor, Op. 27, No. 2, and the Chopin Nocturne in B flat minor. The Glauchau Tageblatt said of the Beethoven Sonata and the Chopin Nocturne: "The tastefully selected and classical program was opened in the most brilliant manner through Mr. Mansfeldt's rendition of Beethoven's C sharp minor Sonata. With breathless silence the enraptured audience was following the delivery of the doubtlessly highly eminent interpreter of classical music, who executed with faultless musical correctness, with noble feeling, and in a sympathetic manner elicited from the grateful instrument the unassuming and yet sublime melodies of Beethoven. Mr. Mansfeldt, who, with this soulful delivery, as well as the rendition of Chopin's B flat minor Nocturne, seemed the musical poetic idea idealized and incorporated, proved himself no less, though in a technical point of view, as one of the greatest of pianists. Through an extraordinary flexible touch, powerful tone formation, as well as fiery delivery, which mocks at all difficulties—this last has special reference to difficult passages of the left hand—he knew how to interest and chain the attention of the audience. The stormy applause, especially after Liszt's Storm March, demonstrated that the whole audience appreciated his magnificent performances to their fullest extent."

Another composition that earned Mr. Mansfeldt unstinted praise is the Liszt Waldesrauschen (In the Forest). The Weimarer Zeitung said of his performance: "The Waldesrauschen by Liszt was well done; one could really imagine he heard the whispering of the wind playing with the leaves, and then again the roaring of the storm shaking the trunk of the oak tree;—it was indeed well done." In speaking of Mrs. Hugo Mansfeldt's work, Walter Anthony said in the Call that she "played a program of exceptional difficulty that tested her ability from every angle, but she demonstrated to the critical audience that she was a pianist of rare power and taste. Through all the exacting selections her work was full of color, poetry and charm and her variations of effect were always under control. The Schubert-Liszt arrangement of the 'Erlkoenig,' regarded with awe by many pianists, was beautifully done; the Liszt Ballade showed the requisite force and fire, while the Saint-Saens mazurka in G minor was played as delicately as the falling petals from a flower. Liszt's 'Rhapsody No. 12' exhibited her power for sustained work, for she handled the thundering chords with dramatic intensity."

The first of the series of four piano recitals to be given by Mr. and Mrs. Mansfeldt will take place next Tuesday evening, September 1st, and the following excellent program will be presented: Sonata, A flat, Op. 26 (Beethoven), Hugo Mansfeldt; (a) Scherzo, F minor, Op. posth. (Schumann), (b) Nocturne, F major (Schumann), (c) Presto passionato, G minor, Op. posth. (Schumann), Hugo Mansfeldt; (a) Romance, F major, Op. 51 (Tschaiakowsky), (b) Stimmungsbild, Op. 1, No. 7 (Medtner), (c) Mazurka, G minor, Op. 24 (Saint-Saens), (d) Toreador et Andalouse (Rubinstein), Mrs. Hugo Mansfeldt; (a) Aria (Pergolesi), (b) Moment Musical (Schubert), (c) Nocturne, B flat minor (Chopin), (d) Scherzo, B flat minor (Chopin), Hugo Mansfeldt; (a) Waldesrauschen (In the Forest) (Liszt), (b) Gavotte Bohemienne (Redding-Mansfeldt), (c) Tannhauser March (Wagner-Liszt), Hugo Mansfeldt; Hungarian Fantasie, 2 Pianos (Liszt), Mr. and Mrs. Hugo Mansfeldt.

ORPHEUM.

Frank McGinn, who scored a tremendous hit as "Officer 666" in the farce of that name, who gave the most perfect interpretation of a police officer that the stage has ever known, will head the program next week, presenting "The Cop," a comedy of The System which was written to his order by Tom Barry and supplies him with a similar type of character to "Officer 666." The play deals with The System but in such a different way that it would detract from its interest to describe it in advance. Lola Merrill and Frank Otis will appear in their dainty little playlet, "Her Daddy's Friend," which furnishes a most enjoyable quarter of an hour's entertainment.

Waldemar Young and William Jacobs, with the assistance of Ethyl McFarland, will present their original travesty, "When Caesar Ran a Paper." Mr. Jacobs will impersonate the role of Julius Caesar the Editor; Mr. Young that of Marc Antony, the Press Agent, and Miss McFarland will exercise her terpsichorean ability as Cleopatra. Mr. Young has for a considerable period been the dramatic critic of the "Chronicle," and by his impartiality and thorough knowledge of matters theatrical has won for himself an enviable reputation. Mr. Jacobs is also widely known in newspaper circles and is recognized as an able, interesting and versatile writer. "When Caesar Ran a Paper" was written by them for a charitable entertainment where it met with such success that it was immediately booked for the Orpheum Circuit where it has already been performed successfully in several of its important theatres.

Walter De Leon and "Muggins" Davies, always welcome visitors, will present for their return engagement a novelty in the form of a burlesque moving picture drama. Miller and Lyles are a team of colored comedians who bring their lively act to a big finish with a burlesque boxing bout that is very funny.

PEOPLE'S PHILHARMONIC ORCHESTRA CONCERT

Under the Splendid Leadership of Herman Perlet This Successful Organization Will Give Its Fourth Concert at Pavilion Rink Next Thursday.

The fourth concert of the People's Philharmonic Orchestra, under the direction of Herman Perlet, will take place next Thursday evening, September 3d. These concerts have proved to be of unexpectedly brilliant artistic and financial success, never less than four thousand people attending the event. Indeed, Pavilion Rink has been packed to the doors at every one of these affairs up to date. This alone goes to show that Herman Perlet and his men have struck the right chord in this community and as long as the programs and the interpretations of the same continue what they have been in the past the attendance will never decrease. We are certain that Mr. Perlet will see to it that the quality of the events will never deteriorate.

The soloists on this occasion will be Henry Perry, basso, and Victor de Gomez, cellist. Mr. de Gomez is one of the most gifted cello virtuosi we have ever come across, his tone being specially mellow and flexible and he will have an opportunity to appear at his very best. The initial appearance of Henry L. Perry, the local basso, following his return from London will be with the San Francisco Philharmonic Orchestra, under the baton of Herman Perlet, at Pavilion Rink, September 3d. Mr. Perry returned from London just in time for the Midsummer Grove Play of the Bohemian Club, and by so doing unwittingly escaped being a refugee by a very few days. Mr. Perry will sing Henschel's "Young Dietrich," for which the orchestration has been especially written by Percy Pitt, and as his singing of the same song with the Birmingham Symphony Orchestra only a few weeks ago brought forth much favorable comment, his local appearance will be awaited with interest. The local singer was very kindly treated by the London Press which is usually very sceptical of



EDUARD FABER SCHNEIDER

The Distinguished California Piano Pedagogue and Dean of Mills College Music Department

the voice and ability of new singers. The London Standard called him the singer of "individuality and culture." The Express: "He has a fine command over his resources." The Pall Mall Gazette: "He possesses a powerful bass voice and sings with obvious sincerity." Sunday Times: "A strong and sonorous voice of considerable flexibility." The complete program to be presented on this occasion will be as follows: Overture, Der Freischutz (C. M. Von Weber); Nocturne (F. Hummel), Violin (Franz Adelmann, Cello, Silvio Lavatelli, Horn, F. E. Huske, Harp, James R. Gallet; Kol Nidrei (Max Bruch), Adagio for Violoncello, Mr. Victor de Gomez; Symphony (Unfinished), (Franz Schubert); Young Dietrich (Henschel), Solo for Basso Profundo, Mr. Henry Perry; Nut Cracker Suite (Peter Tschaiakowsky).

SPLENDID RECITAL BY THE KRUGER CLUB.

A splendid recital was given by the Kruger Club under the artistic direction of Georg Kruger in his studio in the Kohler & Chase building. The program comprised compositions by J. S. Bach, Schumann, Schubert, Chopin, Liszt, Schutt and Dvorak. All students showed that they had had excellent training and were on the road to become good pianists. Miss Audrey Beer showed maturity of thought and fine shading in her interpretation of Bach's C minor Fantasie and Chopin's E minor Valse. Miss Leonore Coltrane played Schumann's Fantasie pieces and the Butterfly Etude by Chopin artistically. Miss Ethel Denny rendered the Black-key Etude and the C major Nocturne by Chopin with feeling and expression. Miss Helen Auer made a good impression with the B minor Menuett by Schubert-Leschetizky. Lincoln S. Batschelder executed Schubert-Liszt's Hark, Hark the Lark, with an ease and facility that showed unquestionable talent and Chester Butler played Dvorak's A minor Valse very interestingly. These recitals serve a splendid purpose in preparing the students for the concert stage and Mr. Kruger is to be congratulated for the fine results he accomplishes.

FIRST CHAMBER MUSIC CONCERT OF SEASON.

Alexander Saslowski, Violinist, Alfred De Voto, Pianist, and Herbert Riley, Cellist, to Give First Important Public Concert on Tuesday, September 8th.

The readers of the Pacific Coast Musical Review have no doubt read with interest the unqualified artistic triumphs scored by Alexander Saslowski, violinist, Alfred de Voto, pianist, and Herbert Riley, cellist, in Denver during the summer months. Among the foremost successes achieved by these three prominent artists were the numerous historical concerts of chamber music given in Denver, Boulder, and Colorado Springs. The musicians comprising this excellent Trio are among the best known exponents of their respective instruments in the United States, Mr. Riley having appeared in various concert tours prior to his locating in San Francisco. Alexander Saslowski is well known to San Franciscans from his brilliant career as concert master of the New York Symphony Orchestra of which Walter Damrosch is the director. He is an exceptionally accomplished violin virtuoso and his reputation is second to none in this country. As an ensemble player he also enjoys the respect and esteem of those who know music from the ground up.

Alfred De Voto is a pianist whose name is well known to anyone in touch with musical affairs in America. He is a pianist of the highest rank and his sphere of activity is in Boston. Both as soloist and ensemble player Mr. De Voto has made a lasting impression upon the American musical public and his appearance in San Francisco ought to be the signal for every one of our prominent musicians and students to attend this single concert just to become acquainted with these distinguished artists and to extend to them the courtesy of personal attention. Herbert Riley is already well and favorably known here and we are certain that his presence in this Trio will only add to its already assured artistic efficiency.

The program to be presented on this occasion will be as follows: Trio, B flat (Schubert); Sonata, E minor (Brahms), for violoncello and piano; Sonata, A minor (C. Franck), violin and piano; Trio, A minor (Tschaiakowsky).

SHORT ITEMS OF INTEREST.

Mrs. Florence Le Roy Chase has been engaged to sing at the Grape Festival in St. Helena on September 4, 5, 6, and 7. Mrs. Chase will be the leading soloist and her beautiful soprano voice will be heard to advantage in a number of splendid vocal compositions. Mr. Chase has also been engaged to play harp solos. The people of St. Helena could not have secured two better artists.

Eduard F. Schneider, the exceptionally efficient pedagogue and composer, will resume his classes in his San Francisco residence studio on September 9th. There seems to be a wrong impression prevalent as to Mr. Schneider's residence. He lives in San Francisco, but occasionally spends his vacation in San Jose, where he stays with his brother. He also is mostly active as a teacher of piano, and does not devote all his time to composition as some people imagine. Indeed, Mr. Schneider is one of the leading piano teachers on the Coast, being at the head of the music department of Mills College, one of the leading educational institutions for girls in the United States. He has a large class of piano students in San Francisco whom he trains with excellent care and accurate artistic principles. Miss Maud Ross, who studied the piano under Mr. Schneider at Mills College, is now residing in Astoria, Oregon, and recently wrote to her former teacher that she has already a class of thirty-four students, all of whom are progressing splendidly. Miss Ross is an exceptionally gifted pianist. As stated elsewhere in this paper, Mr. Schneider is now working on the Bohemian Midsummer Jinks for 1915, and judging from his former efforts in that direction the music will be something to remember. Mr. Schneider is one of those pedagogues whose instruction is well worth having, for he is serious, thorough, and fully competent to introduce prospective pianists to the various intricacies of pianistic art.

Hother Wismer has returned from his vacation near Shasta Springs and has already resumed his class. While at Costello's he was frequently called upon to entertain the numerous guests with his excellent violin playing, and he assisted one Sunday at the church service. According to his own statement, even the cows gathered on the outside of the church and expressed their joy by frequent vocal comments, which were more appreciative than soothing. Mr. Wismer is now busy rehearsing or practicing for the new season which will give him many opportunities to appear before the public. He will again be a member of the Hughes-Wismer-Riley Trio and will very likely give one or two concerts, besides appearing in concerts of other artists.

As already announced, Mrs. Giacomo Minkowski has been compelled to prolong her visit to friends in San Francisco on account of the war, which makes it impossible for her to return to her occupation in Dresden, Germany, where she is a member of the vocal department of the Von Schuch Master School of Song (Meisterschule für Gesang). She has decided to open a studio in the Kohler & Chase Building on Tuesday, September 1st. As announced in the advertising department of the Pacific Coast Musical Review, she will be at Room 1004 of the Kohler & Chase Building on Tuesday and Friday mornings, from nine to twelve. Mme. Minkowski is a pupil of her husband's, the distinguished composer and vocal educator, Giacomo Minkowski, and during the last thirteen years has assisted him in his successful career and activity.

(Continued on Page 6, Column 1)



LEANDRO CAMPANARI
Distinguished Operatic and
Symphony Conductor

Leandro Campanari Enthusiastically Endorses the KNABE PIANO

San Francisco, Cal., July 28, 1914.

Messrs. Kohler & Chase
City

Gentlemen:—Once more I wish to tell you how greatly pleased I am with the magnificent KNABE GRAND (Model Louis XV) which your esteemed house had made expressly for me. And with all sincerity I am pleased to admit that the KNABE has reached the highest artistic achievement over all other instruments. A more musical, brilliant, resonant tone one can never imagine—combined with a perfect and easy mechanism, making the KNABE a grand work of art, and a necessity to the entire musical profession.

Sincerely

LEANDRO CAMPANARI.

Kohler & Chase Building



26 O'Farrell Street

STUDIOS FOR RENT

A few Studios are now available in the Kohler & Chase Building—the Musical Center of San Francisco, in the heart of the city—comfortable, airy, with all modern conveniences. Those desiring to arrange for one or more days with some teacher can interview our Mr. Vargas for full details.

SHORT ITEMS OF INTEREST.

(Continued From Page 5)

kowski is Giacomo Minkowski's assistant at the Von Schuch Master School of Song in Dresden, Germany, and has educated many pupils who now occupy prominent positions in both the concert and operatic field. She teaches the Italian school of singing and her experience has been such that her assistance ought to be of great value to anyone desirous of becoming acquainted with the fundamental principles of vocal art.

* * *

Howard E. Pratt, the prominent Oakland vocal teacher and tenor, announces that he resumed his teaching on August 1st. He lays special stress on the fact that he gives particular attention to every detail of the art of singing, from the rudiments of tone placement to interpretation and finish for church, oratorio and concert work. Mr. Pratt reports that his season has begun very satisfactorily and promises to be unusually active. Mr. Pratt, in addition to his Oakland studio, maintains a class in Santa Rosa which he visits every Monday. This class is very large and constantly growing. He also conducts a thriving choral society there. The Santa Rosa Oratorio Society began rehearsals of the Messiah which will be presented around Christmas time. Mr. Pratt is one of the most successful and most active vocalists and teachers in the West.

* * *

Miss Imelda Kinslow, who has been studying with Helen Colburn Heath for nearly three years, has recently been appointed soprano soloist at the new St. Ignacius Church which was dedicated on Sunday, August 2d. The Father who heard Miss Kinslow at the "try-out" complimented her on the careful training she had received. Miss Claire White, another advanced pupil of Miss Heath's, has been asked to become a member of the choir of Temple Sherith Israel, where Cantor Liederman is the director. She will sing during the holiday services. Miss Heath is already very busy with her class and with her work as soprano soloist at the Unitarian Church. On account of the additional demands on Miss Heath's time by her rapidly increasing vocal class, she has resigned from the choir of Beth Israel Synagogue.

* * *

We are in receipt of a very interesting musical program given at Tahoe Tavern by the Tahoe Tavern Orchestra. One of the numbers was the Concerto in D minor for two violins and piano by Bach, played by Sir Henry Heyman and E. P. Allen, violinists, and M. D. Shearer, piano. Sir Henry Heyman evidently was the guest of honor and soloist of the occasion. He made an excellent impression.

* * *

Miss Marlon Copeland, soloist of the Christian Science Church in Santa Rosa, spent part of her summer

vacation at Mme. von Meyerinck's country home, studying English and French repertoire with her. She also sang two selections from St. Paul and Elijah as illustrations for Mme. von Meyerinck's musical history class at Tamalpais High School. Her sister, Mrs. Copeland-Brown, also a fine singer, joined her last week. Both enjoyed the delightful climate of Marin County as well as good, hard study there.

* * *

Elias M. Hecht, the well known flutist and critic, was in Los Angeles last week on a visit to relatives. During his stay in the Southern metropolis Mr. Hecht interviewed Adolf Tandler for the Pacific Coast Musical Review. This interview, which is exceedingly interesting, will be found in another part of this issue.

* * *

S. Siebenhauer, the energetic and very active member of the Orpheum office force, has returned from an extensive trip to Europe. He left just in time to escape the various inconveniences associated with the war preparations and he is very glad to be home again.

* * *

Alma Voedich, the successful and enterprising manager of Chicago, was a visitor at the Musical Review office last week. She spoke enthusiastically of the prospects of the coming musical season and announced that she is booking Mme. Julia Claussen and Sybil Sammis McDermid, being very successful both on the Coast and in Eastern centers.

* * *

Jack E. Hillman, baritone, one of our best known local singers, participated in a recent concert given in the Tahoe Tavern Ballroom. He sang a group of four songs, including: Invictus (Huhn), Since We Parted (Allitson), Uncle Rome (Homer) and Impatience (Gerish Jones). He was heartily applauded for his excellent vocal art. He also sang songs by Handel, Grant-Schaeffer and Massenet. The same program was given on the previous evening at Hotel Tallac, Lake Tahoe.

* * *

Joseph George Jacobson gave an interesting musicale at his piano-studio at 16 Joice Street, on Tuesday night, August 18th. Among the enjoyable items of the program were the famous Zuni Indian Songs, complete piano solos, played by the composer, Carlos Troyer. The noted scientist and composer delivered a short description of the origin of these famous chants and songs. Arthur Conradi played the violin obligatos. The rest of the program was as follows: Melodie (Tschalkowsky), Romance (Vieuxtemps), Cavatina (Raff), Mr. Jacobson and Mr. Conradi; Indian and Japanese Songs (Amy Woodforde-Pinden), Messrs. Craig and Rosekrans; O Heart of Mine (H. Clough-Leigher), At Dawning (Cadman), Miss Ada Jacobson.

* * *

Under the auspices and patronage of the Polish National Protective Society, a concert will be given Sun-

day, August 30th, at 2:30 o'clock in the afternoon, at the Golden Gate Commandery Hall, Sutter Street, near Steiner, the proceeds of which will help to swell the fund for destitute and war-ridden families in Poland, where the big war is now in progress. The vocal star of the program will be Mme. Felicia Romanowska, noted Polish prima donna. Signor Giuseppe Jollain, violinist, and Prof. Sigismondo Martinez, pianist, will provide solo and duet numbers, and a large audience is expected by the committee in charge of the humane and artistic event. Seats can be purchased at Sherman, Clay & Co., and from members of the Society. Following is the program in full: Vocal Solo, (a) Recitative and Aria—Halka (Moniuszko), (b) Wrackj (Return) (Gall), Mme. Romanowska; Violin Solo, Sonata in Mi Mag. (Handel), Sig. Giuseppe Jollain; Vocal Solo, (c) Lamento D'Ariane (J. Massenet), (d) Les Heures (Augusta Holmes), Mme. Romanowska; Piano Solo, Lyre and Sword—Heroic Fantasy for the Piano (Liszt), Prof. Sigismondo Martinez; Trio, Libro Santo (Ciro Pinutti), Mme. Felicia Romanowska, Soprano, Sig. Giuseppe Jollain, Violin, Prof. Sigismond Martinez, Piano; Vocal Solo, (e) Lzy (The Tears) (Walter), (f) Lullaby (Tschalkowsky), (g) Krakowiak (Friedman), Mme. Romanowska.

"TOO MANY COOKS" AT THE CORT.

Had there been only Alice Cook, the course of true love would have run smoothly, but then there would not have been "Too Many Cooks," and enthusiastic audiences would have missed the fine new comedy at the Cort Theatre, which on Sunday begins the second and last week of its successful engagement. But as it is, besides Alice there are Mother Cook and Father Cook, and seven other Cooks in her family, not to mention her friend, Ella. Then on his side—meaning Albert's—there are more friends and an uncle. Between them they all make a sorry mess of it, which requires three acts to straighten out.

"Too Many Cooks" is a two-fold triumph of Frank Craven, author and actor. He has written a sprightly and wholesome comedy along entirely original lines. The center of the stage is occupied throughout the play with a suburban home in process of construction. In the first act the house has not progressed beyond the foundation; in the second act it is half completed, and in the third act it is wholly finished and only awaits the occupancy of the loving pair.

There is much good acting besides that of Mr. Craven, but none better, for he could not be more natural and effective. Georgie Olp plays Alice with great charm. Mary Blyth as Alice's friend is a distinct success. Roy Gordon as Albert's chum, and Harry Sleight as Albert's uncle, are convincing in their roles. Of the large supporting company special mention is deemed for Camilla Crume as Mrs. Cook, Charles W. Goodrich as Simpson, and John C. Leech as Mr. Cook.



Those who would rest upon laurels won, who are satisfied with the glories of past achievements, content to rest their future upon the accomplishments of the past, stand upon insecure and slippery ground. It is indisputable law, a fact of common knowledge, that a fixed standard of excellence is impossible. Where progress ceases, retrogression begins. The builders of the

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LATEST NEWS FROM THE EXPOSITION.

Progress of the Panama-Pacific International Exposition
Told in Up-to-Date Paragraphs by Members
of the Editorial Bureau.

A panoramic reproduction of the Grand Canyon of Arizona is being built at the Panama-Pacific International Exposition at a cost of over \$300,000; over fifty thousand square yards of linen canvas, imported from Scotland, are being used for the set pieces. Visitors in this concession will view the panorama from observation parlor cars, moved by electricity on an elevated trestle, seemingly along the rim of the canyon. The observer will be enabled to see eight of the most distinctive points of the canyon and the ride will last over half an hour, including, apparently, a journey of more than one hundred miles of the great gorge. Every resource of modern science is employed in the work of reproduction.

Officials of the Panama-Pacific International Exposition have received notification from the government at Washington that all U. S. government exhibits will be shown in the \$500,000 government building. The available space in other exhibit palaces has been greatly oversubscribed and this will relieve the congestion for the exposition palaces.

Forty foreign nations and forty-two states and territories are getting ready for the Panama-Pacific International Exposition at San Francisco. Work on the entire 635 acres is rushing ahead and the progress may be summed up in a few words as follows: Ten of the eleven exhibit palaces are completed and the eleventh, the Palace of Fine Arts, will be ready in a few weeks. Festival Hall and the Press Building are nearly completed. The great courts are receiving sculpture and paintings and the "Court of the Four Seasons" is finished. The Honduras, Canada and Idaho buildings are finished and those of New York, Oregon, Sweden, Bolivia, Pennsylvania, North Dakota, Indiana, the Philippines, Hawaii, Maryland, Ohio, Illinois, Virginia, Washington, Wisconsin, the Netherlands, China, Kansas and Massachusetts are well along and will be ready in a short time. In "The Zone" three of the many concessions are completed and 21 are in various stages of progress with many others only a few weeks from readiness. The mile track is graded; the third of a mile oval cinder track with the quarter mile straightaway is receiving the final coat of cinders; the amphitheatre for 18,000 persons has been begun; the 435-foot steel "Tower of Jewels" is receiving its covering of 125,000 jewels; the barns for the great livestock entries are under roof; the level roadways are receiving the asphalt; trees of all climes are in place along the drives; every part of the grounds is alive with the exposition colors;

the yacht harbor is ready; the great California Host Building is soon to be dedicated; and the daily paid attendance is far above 1,000 with a Sunday record established of 7,054.

"I have seen every exposition since the Centennial in 1876 and I am sure that this exposition will be far greater than all others," said Commissioner W. M. Conoley of Florida when Florida dedicated the site of her state building on the grounds of the Panama-Pacific International Exposition. Other Florida Commissioners present were: F. P. Felt and J. W. Sample. Preceding the program on the grounds there was a luncheon at the Palace Hotel given by the president and directors of the exposition and a review of troops at Fort Winfield Scott.

So comprehensive is to be the display of paintings and statuary embraced in the international loan collection at the Panama-Pacific International Exposition that many annual art exhibits are to give way to the expo-

sition in 1915. The Carnegie Institute of Pittsburgh has notified the exposition that it will not hold a 1915 exhibit and this will be the first time in eighteen years that there has been no annual display.

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Notwithstanding the obvious necessity of a representative organ that defends the rights of the musical profession in certain territories of the United States, there are many leading members of the musical cult who do not concede the right of such a musical organ to the support of the pedagogues other than subscriptions. They frequently present the opinions that advertising is undignified.

Nevertheless, whenever a member of the musical profession is in trouble he usually turns to the musical journal either for advice or for defense. We have in our possession hundreds of letters to prove this assertion. We have never failed to respond to calls for assistance, whether they came from advertisers or from non-advertisers. The paper is now in its Thirteenth Year of continuous publication, and it has always been published in the interests of the entire profession, never demanding anything unreasonable.

But our principal ambition has not yet been fully realized, namely, that the Pacific Coast Musical Review should be larger in the number of its pages, more extensive in its news service and still bigger in its circulation among students and their parents. Among the thousands of artists and teachers residing on the Pacific Coast only one hundred are advertisers in this paper.

Our record of nearly thirteen years of continuous publication purely in the interests of the profession should entitle us to the united support of such profession. We have refused several very tempting offers to leave this Coast or sell the publication, thereby making sacrifices on our part, and made them gladly. Still there are hundreds of teachers and artists who are not willing to even support this paper by means of advertisements.

The Pacific Coast Musical Review reaches the musical public at large—not only members of the profession, but students and their parents. Thousands of copies are sold during the year to students and their friends by reason of our careful reviews of Students Recitals. Not even a daily paper has such a large exclusively musical circulation as this paper has on this Coast. And still there are hundreds of teachers who lose thousands of dollars, because they can not understand the usefulness of an advertisement in these columns. To prove the great advertising value of this paper we call the attention of every member of the profession to the class of teachers and music dealers represented in its columns. They belong invariably to the most successful class of teachers, artists and dealers on the Pacific Coast.

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SAN FRANCISCO, SATURDAY, SEPTEMBER 5, 1914.

Price 10 Cents

THE NON-PAYMENT OF COMMISSION PLAN PROVES AN UNEXPECTEDLY SUCCESSFUL POLICY

After Four Months of Consistent Application of This Most Desirable Innovation Both the Leading Piano Houses and the Leading Music Teachers Express Themselves Thoroughly Convinced That the New Plan Has Proved a Brilliant Success.

By ALFRED METZGER

Four months ago the San Francisco Piano Dealers' Association, acting upon a resolution of the retail trades committee of the San Francisco Chamber of Commerce, agreed henceforth not to pay commissions to anyone not a regular employee of a music firm. This move was so "revolutionary" and so entirely modern and "progressive" in its character that there was, at the time, some question raised as to whether it would work out according to satisfactory results. The first doubtful problem that presented itself was the attitude of the most prominent music teachers in San Francisco, for teachers who do not possess reputation or standing in a community can neither injure nor assist a big movement of this kind. The music houses were therefore delighted to find that their estimate of the conscientiousness and straightforwardness of San Francisco's leading musical educators was correct, for it was proven, beyond the slightest doubt, that the teachers, who really possessed influence and ability, either never accepted a commission at all, or if they did so they turned over such commission to their pupils, who purchased the instrument they selected for them, or they accepted the payment of a commission as a custom that had been established when they entered the profession. There is no case on record during these last four months which would impress us with the conviction that one of our really able and representative musical educators has resented the action of the San Francisco Chamber of Commerce or the Piano Dealers' Association. On the contrary, we have become thoroughly convinced that among the best element of our teachers this action has caused a certain relief, for it is generally conceded that this acceptance of commissions placed the profession in a very undesirable light with the public, and was specially annoying to those teachers who considered the acceptance of commissions as something unethical and unprofessional.

The Pacific Coast Musical Review has carefully investigated among the music houses as well as among leading music teachers as to the manner in which this new policy is working out. We have found that it has proved the most successful innovation ever introduced in the music trade circles of San Francisco, and the most satisfactory policy that has ever come to the attention of the conscientious music teachers. Every one of the heads of the music houses whom we have interviewed on this subject has assured us that many teachers who were paid commissions because they actually brought a prospective buyer to the store, continue to bring such purchasers, because they are convinced that the instrument in question is one they can recommend, and thus proving beyond a doubt that it was not the commission that caused them to select a certain instrument, but the conviction that the same would serve their pupils best. The injury to the music houses through the payment of commissions resulted from the fact that teachers or musicians in general usually recommended standard instruments. Now, as a matter of fact, a music house receives very little net income from a high grade instrument. Consequently the payment of a commission reduced this small profit to almost nothing. If it is therefore considered that music houses, in addition to such payment of commissions, extended many courtesies to the profession in the way of furnishing pianos for concerts, or in certain exceptional cases printed programs, recommended students and other similar services, it will be seen that such a practice could not be kept up indefinitely without any serious consequences to the music trade. The Pacific Coast Musical Review is somewhat in the same position and is therefore able to sympathize with the music houses. For instance, we gladly report local events after they have taken place, we are even willing to print one advance notice as a matter of news, even though art-

ists or teachers do not advertise with us, but if such people, as has been the case, expect us to pay for half tones of pictures which they want inserted, or if they want us to pay commissions on subscriptions or advertisements which they may or may not have been instrumental in securing for us, we would have to close up business very soon. And this same kind of thing has happened between certain professional people and the music houses.

The new policy has not been inaugurated because of those who honestly and unquestionably earned a remuneration for selling a piano that would not have been

San Francisco furniture house. He was so well satisfied with the manner in which he was treated that he recommended this firm to several of his friends, some of whom took advantage of the recommendation. We did not only forget that such a thing as a commission existed at all, but we did not even tell the firm that we had recommended such a person there. In other words, when we told our friends to deal with that firm we did not think of the firm, but of our friends. We wanted to do our friends a good turn, and for such action we surely could not think of anything so vulgar as a commission. And, nevertheless, there were teachers who thought they were entitled to payment for suggesting to their pupils to buy an instrument from which they were to receive the best artistic results.

Among the many professional musicians and music teachers we interviewed there were a few who declared themselves dissatisfied with this situation. But they could not advance us any other reason for their dissatisfaction than their being entitled to commissions when they recommended someone to buy a piano. If anyone is absolutely convinced that every time they recommend a friend of a pupil to buy a certain instrument they are entitled to the payment of a commission, why, it will be impossible to explain to them the correctness of the policy of the music houses. The question that arises, however, is whether the people recommend their friends to buy a certain piano because they want them to obtain the best instrument to be had, or because they receive a commission in return for their recommendation. Practically all the leading piano houses in San Francisco have signed a solemn agreement not to pay commissions. If any professional musician is therefore paid a commission, it will be from houses who have not signed this agreement, and who do not belong to the San Francisco Piano Dealers' Association, or from houses who, having signed the agreement, do not keep their word to their fellow citizens. Anyone who breaks his faith with his friends is certain to break his faith with the public, and his word is as little to be relied upon when recommending an instrument as it is in the case of his agreement with the association. In most cases it will be found that commissions are paid on cheap instruments where huge profits can be made, and where fifty dollars more or less added to or subtracted from the piano, does not make the least difference. The Pacific Coast Musical Review does not know of any reputable piano house in San Francisco that allows any commission on standard or other instruments. Reliable houses sell cheaper instruments at their actual retail value, while houses who pay large commissions must necessarily add such commission to the sale price of the piano first, and then pretend that, when such sum is taken off, it is a commission. Teachers or professional musicians who recommend their friends to buy pianos under such conditions are not to be trusted with selecting an instrument for merit only.

We have repeatedly asked our leading teachers to express themselves regarding this policy of non-payment of commissions to non-employees, but so far have not been able to secure written statements except from Heinrich Von Stein in Los Angeles. However, we have had verbal assurances from nearly every advertiser in the Pacific Coast Musical Review that the policy is a great stimulant for adding dignity to the profession by depriving the public of one of its strongest arguments against the good character of the musical profession. After the public has once become convinced that one of the various accusations against the profession is wrong, it will not be long before aspersions on the honor of the profession will be received with doubt by everyone.



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sold without their assistance (although we can not even admit that such practice was either ethical or professional in the purest sense of the word), but it was forced upon the music houses because of the abuse of the privilege by those who demanded commissions when they were not entitled to them. It is gratifying to know that the big majority of these people who did not earn the commissions were not reputable music teachers, but people who made it a business to use their profession as a means to sell pianos on the side. A good many of these people play an instrument, but do little teaching. And it will be found that these people are now the most enthusiastic in their denunciations of the music houses which they expect to continue paying them commissions even though they were not earned. These very people would not think of asking for a commission when recommending their friends or pupils to buy anything outside of pianos. The writer, for instance, has done business with a leading



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The PACIFIC COAST MUSICAL REVIEW is for sale at the sheet-music departments of all leading music stores.

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OUR FIRST PUBLISHERS' NUMBER.

With the present issue of the Pacific Coast Musical Review we present to the musical profession of the Pacific Coast the first publishers' edition ever printed west of the Rocky Mountains. We decided to issue such a publishers' edition because of the demand of prominent California teachers who were looking for new compositions at the beginning and during the activity of a musical season. To gain the best results we have addressed the leading publishing houses in America and our success will be found in these pages. The entire edition was entrusted to the excellent care of Miss Elizabeth Westgate, the Pacific Coast Musical Review's trans-bay representative—a leading musical pedagogue, pianist, organist and composer. She is exceptionally well equipped for the purposes of critical

review of compositions and our readers will find her dissertations on this season's new works exceedingly interesting. The great Eastern publishing houses who have seen the advantage of announcing their new works in a Pacific Coast weekly publication and thus assist their Pacific Coast representatives in disposing of their compositions include: Arthur P. Schmidt of Boston, Boosey & Co. of New York, Oliver Ditson Company of Boston, The H. W. Gray Company of New York, The Clayton F. Summy Co. of Chicago, and the Boston Music Company. The new works advertised and reviewed in this edition are for sale at Sherman, Clay & Co.'s, Wiley B. Allen Company, H. Grube, Kohler & Chase, both in their San Francisco, Oakland and other out of town branches. It is the intention of the Pacific Coast Musical Review to continue the publication of these publishers' editions twice a year, and to assure their success we would appreciate it, if our readers would carefully scan the advertisements and reviews and see whether they cannot find enough works among them to use in such numbers as to give the Eastern publishing houses inducements to continue using this paper as a medium to announce the new publications.

ALFRED METZGER.

MISS MARGHERITA BRENDEL'S SUCCESS.

Exceedingly Talented Young Contralto, Pupil of Leandro Campanari, is Sufficiently Well Equipped To Appear in Concert During Season.

The readers of the Pacific Coast Musical Review no doubt have read the occasional reference to the beautiful singing of Miss Margherita Brendel which appeared in these columns from time to time. Before the end of the musical season of 1913-14 Miss Brendel appeared in a private recital at her teacher's studio in the Kohler & Chase Building, when a large audience enthusiastically approved her splendid work. She does not only possess a beautiful voice of fine volume and range and of an exceptionally flexible and warm quality, but she sings with exceeding intellectual power and with an emotional understanding resulting in artistic phrasing. Her diction is unusually concise and clear and, no matter in what language she may sing, her enunciation and accentuation are absolutely in accordance with the lin-

guistic idiosyncracies of whatever nationality she may interpret. Miss Brendel has now studied for three years with Leandro Campanari and is sufficiently well equipped to appear in concerts. While entering a professional career on the concert platform, Miss Brendel is also studying and acquiring an operatic repertoire which will eventually give her the necessary opportunities to adopt an operatic career. It was wise of Miss Brendel to first acquire the knowledge of a concert singer before becoming an operatic artist. The two phases of vocal achievement are so at variance that they must be studied separately in order to make the singer fully competent to cope with their various difficulties. Judging from what we have heard of Miss Brendel there is no doubt in our mind that she possesses the necessary qualifications to become an exceedingly successful artist both on the concert and operatic stage.

ALCAZAR THEATRE.

Beginning at the Labor Day Matinee, Monday, September 7th, and including a special holiday matinee on Wednesday, Admission Day, besides the regular matinees on Thursday, Saturday and Sunday, a great double bill will be offered at the popular Alcazar Theatre. This bill will consist of the first production on any stage of a new and screamingly funny three-act farce entitled "The Bigamists." Here is a play with an absolutely new idea and so refreshing as to make it a positive delight. The story would be spoiled for the audience if it were to be related in this column, but suffice it to state that the plot teems with rapid-fire, hilarious characters that have been written into a modern play. Preceding "The Bigamists" will come an absolute novelty. This will be the first production in this city of a one-act Chinese drama, a thriller of the very first water, written by Grant Carpenter, a well known attorney and former newspaper man of this city. Mr. Carpenter's little play is a tragic dramatization of a short story of his that appeared in the Sunset Magazine. In play form it was recently published in the Smart Set Magazine and it caused a genuine sensation and thrill on the occasion of its first production on the stage at the famous Little Theatre, in Philadelphia. Here is a play that is an absolute novelty and it will be splendidly acted by a capable cast of Alcazar Players.



ALEXANDER SASLAVSKY, Violin—ALFRED DE VOTO, Piano—HERBERT RILEY, Cello
 Who Will Give a Chamber Music Concert at Sorosis Club Hall, Next Tuesday Evening, September 8

MARCELLA CRAFT.

Among the many sons and daughters of the Golden State who are coming home, laurel-crowned, to join in the festivities of our gala year, none brings a brighter record than Marcella Craft, recently of the Munich Royal Opera. It is the sort of record that is especially gratifying to the Western heart because throughout her career breathes that spirit of independence, and high purpose and progress that is the very life spirit of the West. Hers is preeminently a self-made career. Even though a girl be possessed of an extraordinary talent and an amazing capacity for work, it is still an herculean undertaking for her to win a name in the great musical centers of Europe. Yet this is what Marcella Craft has done, and she has done it by the sheer force of her great talent and her indomitable perseverance.

A few years ago she left her California home to continue her musical studies in Boston. At that time she had no operatic ambitions, but after a very successful period of church and concert singing throughout New England she felt that she must go further. She went then to Italy, still with no aspirations toward the operatic stage, but simply to learn to sing better.

Quite naturally and inevitably her Italian career developed. In the studios of Maestro Allesandro Gulagni and Maestro Francesco Mottino she acquired the technic of singing and of acting. On the stages of small Italian theaters she gained her operatic routine. She gained also a rich and varied experience of things theatrical and of life in general that has gone far to give her that resourcefulness which is so large an element in her success.

It was then a very well equipped and experienced young prima donna who abandoned the Italian career for the broader and more remunerative field of Germany. Her German career has been a series of brilliant successes—at Mayence, Kiel, Munich, with guest engagements at Berlin, Hanover, Frankfurt, Brunswick, Augsburg and other cities. While she was singing at Kiel Miss Craft's great charm of voice and interpretation won the interest of Prince Adalbert, the son of the Kaiser. Through his influence she was invited to sing this spring for the Kaiserin at the Berlin palace. The distinction was a marked one in that the occasion was entirely unofficial, only the Kaiserin and a few of the members of the family and a few friends being present. It is said to be the only occasion on which such an honor has been conferred upon an American singer.

Miss Craft has just finished a five year contract with the Munich Royal Opera. Her farewell performance was an event long to be remembered. For she is greatly beloved in Munich and the opera house was crowded with ardent admirers eager to pay a final tribute. The most tremendous enthusiasm prevailed, and after the performance a crowd gathered at the stage door to shower her once more with good wishes and to fill the air with shouts of "Bravo! Bravo! Aufwiedersehen! Come back to us! Bravo! Bravo!"

Miss Craft's special roles are Madame Butterfly, Salome, Traviata, Mimi, Margarete, Susannens Secret, Antonia, in Love Songs of Hoffman. A repertoire highly diversified, yet Marcella Craft has made each role distinctly her own. She invests each character with a vividness, a convincing reality that makes it live and breathe.

GILBERT AND SULLIVAN OPERAS AT CORT.

What should prove to be not only the most important but the most interesting attraction offered to lovers of real comic opera this season is the fortnight's engagement of De Wolf Hopper and the Gilbert and Sullivan Opera Company which will begin Sunday night, September 6, at the Cort Theatre. William A. Brady, the producer, promises the greatest light opera ensemble and chorus ever heard in America, a number of noted instrumentalists for the augmented orchestra, and productions that in every way live up to the Gilbert and Sullivan traditions. The true lover of these operas will find the most adequate presentations in these revivals. In addition to Mr. Hopper, the cast includes: Idelle Patterson, Gladys Caldwell, Jayne Herbert, Anabel Jourdan, Maude Mordaunt, Una Brooks, Arthur Aldridge, Herbert Waterous, Arthur Cunningham, John Willard, Herbert Cripps, Henry Smith and others.

The repertoire for the first week is as follows: Sunday, Monday and Saturday nights and Labor Day and Saturday matinees, "The Mikado"; Tuesday, Wednesday, Thursday and Friday nights and Wednesday matinee, "Iolanthe." Neither of these operas will be repeated during the second and final week of the engagement, which begins Sunday, September 13. The first half of the latter week will be devoted to "The Pirates of Penzance," and from Thursday night on a double bill will be given, consisting of "Trial by Jury" and "Pinafore." This system of reviving the works of Gilbert and Sullivan began three years ago when "The Mikado" was restored. The great success attained by this comic opera was so pronounced that its producer was encouraged to further endeavor, so that now the repertoire of the Gilbert and Sullivan's Opera Company, in addition to "The Mikado," includes the "Pirates of Penzance," "Pinafore," "Iolanthe" and "Trial by Jury."

FIRST OF THE MANSFELDT RECITALS.

A large audience attended the first of the four piano recitals announced by Mr. and Mrs. Hugo Mansfeldt, which took place at Sequoia Hall last Tuesday evening. It was an exceedingly important and successful musical event, both artists making an excellent impression which will no doubt influence the attendance at the subsequent events, which we are sure will not only equal the last one but will grow constantly until the hall is absolutely crowded. The event was so artistic that we have not the necessary space at command in this issue to do it justice, so we will review the recital in next week's issue of the paper in detail.



MARCELLA CRAFT
The Distinguished Prima Donna Who Will Visit Her Home State, California, During Her American Concert Tour, This Season

ORPHEUM.

The Orpheum offers for next week a program of exceptional merit, interest and variety. Arnold Daly, the famous American actor, who for several years past has successfully starred in the plays of George Bernard Shaw, is making his first tour over the Orpheum Circuit and will make his vaudeville debut in this city. Mr. Daly will appear in the comedietta, "How He Lied to Her Husband," which was especially written for him by Mr. Shaw. He brings with him his own company which includes Doris Mitchell, an actress of exceptional merit. The Chas. McGoods Company, three in number, will present a novel act which begins with some astounding billiard shots and terminates with a series of wonderful and novel athletic acts in which the girl member of the trio particularly distinguishes herself. Sayings and Songs is the title Harry Hines and George Fox give to their act. These clever young men are the authors of most of the songs they sing and one of them excels as a ragtime pianist.

George Jones and Harry Sylvester will exhibit their ability and versatility in a comedy skit by Leo Carille entitled "The Two Drummers," which affords them abundant scope for good singing and clever and enjoyable comedy. Frank Wilson appropriately styles himself "The Cycling Genius." His control over the wheel is marvelous, and the sensational feature of his act is the number of daring feats he performs while riding backward with his hands off the bar. Byrd Crowell, the gifted and handsome young soprano, will display her beautiful and highly cultured voice in high class songs which she sings with a pathos that never fails to deeply move her audience.

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SASLAVSKY—DE VOTO—RILEY TRIO CONCERT.

Excellent Program of Chamber Music to be Presented by Three Musicians Peculiarly Well Qualified to Interpret Same Artistically.

The concert of chamber music which will be given by the Saslavsky—De Voto—Riley Trio, Sorosis Club Hall next Tuesday evening, September 8th, promises to be one of the most important musical events of the season. The three musicians constituting this splendid chamber music organization are singularly well qualified to espouse the cause of the classics in a manner most acceptable to those seriously fond of music. Alexander Saslavsky, the violinist, is the concert master of the New York Symphony Orchestra and has long been known as one of the foremost violinists and ensemble players in America. Alfred De Voto, the pianist, is one of Boston's foremost musicians and his reputation as a pianist and ensemble player is so well known among well informed musicians that it may well be stated without exaggeration that he is one of the foremost pianists in this country, enjoying even an international reputation. Herbert Riley, the cellist, has appeared so frequently in public since his advent in San Francisco that it is not necessary to tell why we consider him such an efficient musician, especially well suited to the interpretation of chamber music. His tone is smooth and clean and his execution charged with temperament and intelligence. The program to be presented next Tuesday evening will include the Schubert B flat minor Trio, the Tschalkowsky A minor Trio, the Brahms E minor Sonata for cello and piano and the Franck A major Sonata for violin and piano. This is a somewhat exhaustive program, but the manner in which it undoubtedly will be interpreted will make the time necessary for its performance much shorter than it actually is. As a matter of courtesy to the two visiting musicians the professional element ought to be well represented at this concert. Admission is only one dollar and tickets can be had at Sherman, Clay & Co. and the Wiley B. Allen Co.

MACKENZIE GORDON RESUMES HIS CLASSES.

Mackenzie Gordon, the prominent tenor and singing teacher, has returned from his vacation in the interior of California and also at Bohemian Grove and has opened his studio for the new season. He is already very active and his students were eagerly awaiting his return so that they could once more take advantage of his fine knowledge. Several of his pupils, who have filled remunerative professional positions on the stage and concert platform are continuing to score successes, and during the present season he expects to again bring out several artists of splendid resources. Mr. Gordon sang at the Bohemian Club Midsummer Jinks and his voice was in as excellent condition as ever. He was enthusiastically received and the conclusion of his numbers was the signal for a genuine ovation.

ALAMEDA COUNTY TEACHERS.

The Alameda County Music Teachers' Association announce a very important meeting to take place next Thursday evening, September 10th, which will be held at the Parish House of St. Mark's Church, Bancroft Way, Berkeley. Miss Beatrice Clifford, pianist, and Miss Clara Freuler, soprano, will furnish the program. Miss Elizabeth Simpson, Miss Caroline Little and Miss Gertrude Livingston will report on the San Diego Convention. Roscoe Warren Lucy, Mrs. Anna Ashmun, Miss Edna Cadwallader, Miss Anna Coleman, Miss Clara Freuler, Mrs. Ida Mason, Ashley Pettis, Miss Ruby Moore, Miss Beatrice Clifford and Mrs. Jessie Wilson Taylor have been appointed a committee to see to it that everyone feels at home. Henry Bretherick, President of the California Music Teachers' Association, will be present to talk about standardization of music teachers. Among other important problems to be discussed will be plans for the next State Convention which will take place in Oakland.

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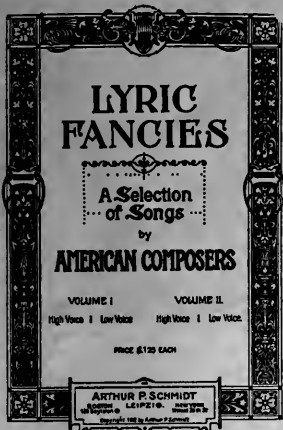
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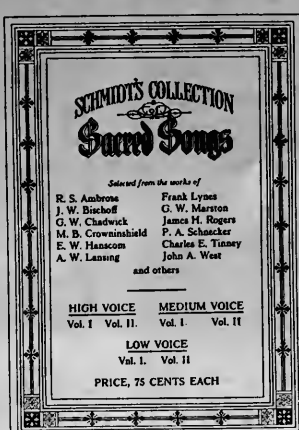
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REVIEW OF SEASON'S NEW PUBLICATIONS.

By ELIZABETH WESTGATE

Before commencing a review of the publications of the Boston Music Company, I must be permitted to remark upon the interesting covers with which the various albums sent out by this firm are enclosed. In an effect of wood-cutting which would have pleased P. Placidus Polonus himself, we are shown the tower of old Park street church, the dome of the ancient State house, the back of the beloved Shaw Memorial, and the edge of the Capitol common. The cover is distinctive, and has always held worthy music, without exception, so far as my memory goes.

It is difficult to know where to begin in the review of the fascinating lot of new music sent, but, following the usual method, the etudes and other educational matters may claim our first attention.

Ten Etudes. E. Grenzbech. Boston Music Co.

This is another set of sublimated Czerny, in that the studies are chiefly concerned with technical development, with the fingering and the figures and the musical content brought to this year of our Lord, 1914. Those students who are ready for Moscheles will do far better to spend their time with these. The first one presents a very innocent and open countenance to the beholder, and the progress in difficulty is so perfectly planned that no time is lost, in the victory of many enemies to facility by the time the tenth is reached. The set is recommended without reservation to the attention of up-to-date instructors.

Forty Pedal Studies For Self-Instruction on the Pianoforte. Ludwig Schytte. Boston Music Company.

The use of the damper pedal, so little understood by those who must pursue their studies unaided, is here set forth in terms so clear, and in illustrations so forceful and so impossible of misconception, that the book becomes of almost limitless value. The real uses to which the pedal is to be put, its assistance to the hand, its ability to tint tones, its various employment in classic and modern music, not always comprehended by even those who should "know the difference,"—all these are made plain, and the "soul of the piano," as the pedal has been called, comes into its birthright. It could be wished that every pupil and teacher remote from the centers where great playing is heard and understood might be the possessor and lover of this treatise in notes and not in words only.

Technical Piano Exercises. Schytte—Friedman. Boston Music Company.

A complete set of exercises including octaves, for daily use. It eliminates the obsolete forms, and provides only those which parallel the present development of technique. In its thirty-five pages it includes all necessary daily exercises.

Play and Work. Clemens Schmalstich. Boston Music Company.

These very unusual and interesting books in three

numbers, are for children in the medium grades, and cannot fail to interest such students. I have already hinted that they are out of the ordinary; now let me give a few titles, assuring the reader that the pieces well fulfill their promise of entertainment, and prepare for modern harmonies and modern mode of musical expression.

"Tales from Arabian Nights," "The Primer" (a quaint accompanied melody), "Ye Olden Times" (a gavotte of much charm), "The Story Book," "The Music Box." The child who plays them must already have a fine taste, inculcated or inborn, and that child will be happier with them than with any other games. The first part is called "Toys and Games," the second "Work," and the third "Success and Recreation." Are not these titles and divisions themselves of winning power?

Major and Minor. Twenty-four Little Fantasies and Impromptus in all the Keys. In Four Books. Ludwig Schytte. Boston Music Company.

A perfectly invaluable collection of beautiful little pieces, composed by a master for children to play. They are not etudes, but morceaux of real, and in some cases, scintillating beauty, arranged in the order of difficulty and the succession of keys. To my knowledge it has not been done before, and I know that no composer since Schumann has more nearly approached the childish viewpoint. To entertain without seeming too much to instruct, appears the aim of these works; and that instruction is given, or, at any rate, that progress is made, as it must be with their use, is so much more in their favor. They "mark a new idea," as the reviewers like to say. I hope to have more to write of this publication at a future date.

Album of Five Pieces for the Piano. Claude Debussy. Boston Music Company.

The compositions here included are not those on which the fame of Debussy rests, but rather some very exquisite and characteristic pieces not so well known to players in general. There are a Mazurka, a Ballade, (in true narrative style), a Danse in E major, a most expressive Reverie, and a Valse Romantique. Every pianist will wish to add the collection to his list, for everything which the great French composer has written possesses enchantment.

Woodland Sketches. F. Flaxington—N. Harker. Boston Music Company.

These charming and really easy pieces will find a ready welcome among those teachers who have very young pupils in their charge. They could be employed at the end of a year's instruction, or perhaps, before that. They are well written, tuneful and very pretty. As has been said before in this column, to write truly easy and at the same time artistic music is a task for which only a few composers seem fitted. It has here been accomplished.

Six Pastels. Eugene Wyatt. Boston Music Company.

These also are very easy—perhaps a trifle less elegant, even, than Mr. Harker's set. They will teach a

child at the outset that tunes are tunes only, but that they signify something besides. Mr. Wyatt is to be congratulated on his success with these very tiny works.

Album of Eight Piano Pieces. J. Albeniz. Boston Music Company.

Cuba, Spain, Old Castile—these furnish inspiration to the composer of these; and an original Tango is amongst them. I do not know if it is the one which Mr. Bauer played on his last visit here, as I missed that particular recital. It is worthy of the attention of an eminent player, in common with nearly all the others in the book. Of this, also, I shall wish to speak more in detail in a future number of the Review. I wish thoroughly to make their acquaintances, as one cannot do in a single reading of them and this is all I have so far had opportunity for.

Songs in Gray. Reynaldo Hahn. Boston Music Company.

Those who know "L'Heure Esquise," and "Muted Strings," and who love the "Song of the Autumn," these being among those most frequently seen and heard on programs, will not rest until the others in the book are added to their list. The songs are for medium voice, and each is more to be desired in a vocalist's repertory than its neighbor. In the album they actually seem to borrow each other's fragrance and charm.

Album of Songs. Benjamin Whelpley. Boston Music Company.

With the songs of this Boston composer, the review of new music comes to an end for this time. I have been wise to reserve so choice a morsel to the last—if Mr. Whelpley does not resent the consideration of his altogether delectable songs in the light of a "morsel."

Many of the songs which have come to be prime favorites with singers and audiences are here found, and I am not sure but that one or two not hitherto published are amongst the offerings included. "I Know a Hill," "The Nightingale Has a Lyre of Gold," "Oh, For a Breath of the Moorlands," and "Phyllis is My Only Joy," are here making new claim by reason of their association with others not quite so well known. The distinction of Mr. Whelpley's style is demonstrated anew in a setting of a poem by Tennyson, "Now Sleeps the Crimson Petal," and in a fresh and joyous lyric, "All in a Garden Green," the poem by Henley. But the ecstasy of "The Nightingale Has a Lyre of Gold" cannot be repeated every day, even by Mr. Whelpley himself. It is not that any song of his lacks requisite fervor, for he always seems to have an earnest inspiration behind and beneath every song. The album is printed for both high and low voice, and should not be missing from any singer's possessions.

All the music sent for review by the Boston Music Company, and here commented upon, is in the album form noted at the beginning.

REVIEW OF SEASON'S NEW PUBLICATIONS

Compositions Published by Arthur P. Schmidt, Boosey & Co., Oliver Ditson Co., Clayton F. Summy, H. W. Gray Co. and the Boston Music Co.

By ELIZABETH WESTGATE

Thirty-five Two-Part Studies for Independent Part-Playing. Selected, edited and arranged by Arthur Foote. Schmidt's Educational Series. Arthur P. Schmidt, Boston.

Independence in both hands and fingers is not only desirable but essential. Its achievement is within the possibilities of every piano student with normal equipment, but it is by no means a gift of the gods to the average player.

This selection of studies, portions of studies and excerpts from other compositions is not only of almost magical assistance towards that end, but it also makes a start in polyphonic playing. Without training in this kind of musical expression a pianist is likely to remain blind to many of the most wonderful passages in the works of the masters; or, being apprised of them, to find them impossible of facile performance. Teachers everywhere will be glad to know of so remarkable a collection for the young student. Only one of the studies is two pages in length, and by far the larger number of them will be seen to be very much shorter. I have long held that brief studies, by confronting the student with apparently fewer difficulties, are immensely more valuable to him than those which spread the same problems over several pages, so that the goal seems very far away. In shorter studies the attention is intensified, and the student perceives at once that he is making progress. Mr. Foote's genius for teaching here proves itself for the thousandth time. There is vastly more in these little studies than at first appears.

Dexterity and Style. Twenty Modern Studies for the Piaforte. By Moritz Moszkowski, Opus 91. Schmidt's Educational Series. Two books. Arthur P. Schmidt, Boston.

These technical, and beautifully constructed studies are a sort of glorified

Cramer, and certainly Cramer brought up to date. They care for the necessities of modern fingering and modern passage work. They have the elegance and charm apparently inseparable from Moszkowski. A really brilliant performance of the twenty studies will already have made most of the passage work in modern music quite within the player's grasp. As Cramer prepares the way for Beethoven, for example, so one might declare that these studies lay smooth tracks for the twentieth century writers, not forgetting Moszkowski himself! It should be said that they are scarcely so difficult as Cramer; and though no bunglers can play them, they will make smooth performers out of the less skillful who are also faithful. Many of them are very beautiful as to musical content, and even those which are written for frankly technical ends only, can never be called "dry." I have heard it said that Moszkowski, although a writer of such fascination, is an instructor lacking in enthusiasm. These studies alone, prepared for pupils, would dispute that accusation, if they would not entirely disprove it.

Systematic Finger Technic. Progressive Studies for the Earlier Grades by Carl Czerny. Selected, arranged and augmented with studies after motives from Czerny, by H. R. Krentzlin. Schmidt's Educational Series. Three books, each 75 cents. Arthur P. Schmidt, Boston.

That pianist of today whose left hand has as much expertness as his expert right, to whose left as to his right all sorts of figures are perfectly comfortable, must realize that "dry old Czerny," studied in childhood merely to get it over and done with, and not wholly without resentful tears, is to a degree responsible for that expertness and that comfort. Other technical studies taken up somewhat later were easily because of that Czerny foundation. Even the modernist amongst us is obliged, in his rea-

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sonable moments, to own that this is true. Extreme youth is loath to admit their worth, but no matter. Here is a collection, every number short, which will disturb no child. Even though he may decline to call them pretty—and some of them are pretty in their old-fashioned, countrified way—they will not annoy him, because in less than no time he has conquered one, and so does not dread the next. It is likely that the student world will never outgrow the necessity for Czerny; and no set is so little likely to bother—speaking from the child's side of the matter—as this one. That is not faint praise, but, rather, strong commendation!

Velocity and Finger Equality. by Otto Thümer. Schmidt Educational Series. Two books. Arthur P. Schmidt, Boston.

In these two volumes Mr. Thümer, a teacher of note, has collected studies by Gurlitt, Richard Hofmann, von Bose, Foote, Le Couppé, Diemann, Eggeling, Wolf, Schytte, Karganoff, and including several by Thümer himself. He has arranged them in systematic order, not only as to their difficulty, but also in a way to bring out their variety as to musical sense, and the several kinds of difficulties to be mastered. The left hand is as well considered as the right, which cannot always be said of many otherwise excellent studies. The collection, indeed, could not have been more carefully put together. The editing with regard to fingering and phrasing is commendable.

Fourteen Pianoforte Studies for the Development of Modern Technique. Fritz von Bose, Opus 6. Schmidt's Educational Series. Two books. Arthur P. Schmidt, Boston.

This is an interesting set of etudes, far more than merely technical in their scope. They have musical distinction and charm, as well as educational value. There is a tarentella-like piece, and a tumbling saltarella; a truly delightful harp study, quite out of the ordinary, and others that promise equal pleasure and profit. Nor should they be classed with those studies which mask technic with a tune, for the purpose of deceiving the innocent and confiding. They are concerned with passage work, for example, rather less than most studies. Herr von Bose may have discovered—and, if so, let him not think himself the

first to do so!—that brilliant work of that sort may be taught to hands and fingers by means of all kinds of scales, and all varieties of arpeggios, and all sorts of figures many times repeated, and without resorting to a printed page. I almost think that Herr von Bose has so discovered, and so has given out these unusual etudes. To teachers who think as he appears to think, these will most surely appeal.

Eight-Bar Studies, adapted and arranged by Charles Dennee. Schmidt's Educational Series. Arthur P. Schmidt, Boston.

Nobody can complain of the length of an eight-measure study, and each of these seventy-five examples chosen from Cramer, Czerny, Chopin, Jensen, Chauvet, Köhler, Loeschorn, Haberler, Eggeling, Raff, Beethoven, Mozart, Reinhold, von Wilh and others represents a main difficulty—perhaps the one stumbling-place for players in the composition from which it is selected, and which, by many repetitions without the context may be of inestimable value to the player. It is one matter for an instructor to direct a student to practice a difficult eight-measure passage in a piece forty times, and it is another to see that the direction is carried out to the last count. It may be so carried out, certainly; and again, conceivably, it may not. When a student of the intermediate grade has "formed the habit," his later work will be greatly simplified and clarified. As there are few perfect teachers, so there are almost as few perfect students. But this collection will help. In it we find old friends chiefly, with a sprinkling of worth-while new ones.

First Steps in Violin Playing. Benjamin Cutter. Two parts. Arthur P. Schmidt. These volumes begin at the beginning, teaching the notes on the staff, note values and so forth. They embody modern ideas, while being within the abilities not only of a beginner, but of the very youngest student. The teacher, almost from the first exercises, plays an accompaniment or second part, assisting in the feeling for time and tone. The tiny melodies are not so simple as to have no character; and little bits in canon form early incline the ear towards classic form. Towards the end of Book 1 the Cradle Song of Charles Blank of

Alameda is given honored place, the teacher to some degree supplying the part which Mr. Blank wrote for piano accompaniment.

Graded Studies. Mrs. Crosby Adams. Clayton F. Summy, Chicago. Book 7. Mrs. Adams has gained for herself an enviable reputation as an instructor, especially for the young student. Her very earliest compilations of studies immediately claim the attention and provoke the childish imagination to express itself. In the set of seven graded books, of which the one under discussion is the last, Mrs. Adams has exemplified the genius of the teacher who is born and then made. So judicious a selection it would be hard to find. The études are gathered from wide sources, to all of which Mrs. Adams has learned the road. Czerny, of course, appears. The Russian national anthem, done into a splendid octave study by Loew, one of the Etudes Poétiques of Haberbier, some Spanish dances of Cervantes, several things out of Bach, one of the Concert Etudes of Stephen Heller, and finally a short anthem, or sentence, with a seven-fold Amen, for four voices or chorus, written by P. C. Lutkin of the North-Western University of Chicago. The book offers much variety, as can be seen by even this short glance at its contents; and in the hands of an enthusiastic instructor it will be found most valuable.

Nothing has even been actually settled, therefore everything is still debatable! If I did not firmly believe my proposition to be true, I should at once state that the most dignified title-pages and the most impeccable printing reach the musical world through the press controlled by Boosey & Company, of New York and London. The twenty-three songs sent for purposes of review are so ingratiating in their appearance, in such good tailor-made fashion are they garbed, with such exquisite manner do they address me in the first moment of our acquaintance, that I am in danger of forgetting that their real beauty is beyond all their outward seeming. Therefore to the work in hand!

The Island of Gardens. S. Coleridge-Taylor. The poem by Marguerite Radclyffe-Hall. Boosey & Co. A lovely and effective song by the lamented musician, who took time to polish and make fine every bit of work he gave to the public. It is written on simple lines, such as a master of composition knows how to employ with distinction; and welltaught students will be able to do justice to it. Yet its measures will repay the study of those more experienced. There is more than one thrill in it. Published in two keys, and calling for a voice with a compass of twelve notes.

Only a Rose. Amy Woodforde-Finden. The poem by Frederick John Fraser. Boosey & Co. Of songs about love-and-roses there is no end; so that a lyric which declares some new fervor on the theme appeals to the reviewer with some force. This one will find place in the portfolio of full-sized men singers, who may present it to their friends and to their public without embarrassment. It is a really virile bit of writing, on a theme which frequently does not so find itself furnished withal. My contention is that it can be sung with as much satisfaction as if it were a love-and-war song, for instance.

O My Love's Like a Red, Red Rose. Samuel Liddle. A new and artfully unsophisticated setting of the Burns poem is this one by the writer of the well-known and much-liked "Abide with Me," so often given at church services. The song escapes sentimentality, and reserves its ardors for the climaxes, thereby placing itself in the category of art-songs, and preparing way for itself on many programs. It is published in three keys.

Mother's Garden. A. Herbert Brewer. Boosey & Co. A mother-song of a very pleasing sort. The caressing phrase on the word "Mother," the playfulness of the music in the first portion which depicts the children at their games, and a certain world-sadness at the end, combine to give the song not only style but character. It comes in four keys, with a vocal compass of only nine notes.

White Rose Asleep. Days of Gladness. Daffodil Song. Boosey & Co. Three more than pleasing songs by Haydn Wood. The first is a serenade with a well-sounding accompaniment suggesting a guitar, but not in a futilely imitative way. If the accompaniment be daintily accomplished, and the song given with almost no stress—nearly whispered, as it were, throughout—it will become a favorite encore song. The second depicts "the sadness while recalling joys past," which has so much to answer for since the phrase was coined. There is

here, however, opportunity for the exploitation of considerable vocal skill in parts. Teachers will like it for several reasons. "Daffodils" is a gay little song, dainty and fragrant, with interesting sustained notes in the voice, with the accompaniment running happily underneath. A young girl's voice, if flexible and pure, would find itself very much at home in this really charming song.

Only Friends. Charles Willeby. Boosey & Co., New York.

If one is prepared for an "In the Gloaming" sort of piece in reading this title, he will be most agreeably disappointed. The sentiment is of quite another variety. The poem by Fannie Stearns Davis deserves what it cannot receive here—a full exploitation; but I must take space for one stanza—the last one.

"O good and rare it is to feel, as through the night we go,
(Wild-wise, child-wise, all in the secret snow;)

That we are free of heart and foot as hare and fox are free,
And yet that I a mglad of you, and you are glad of me!"

There is a healthy tramp-tramp, and a kindly out-of-doors sincerity in voice part and in accompaniment. To follow on a program a love-song that has torn the heart, this would come like a bit of ice to the fevered. It is one of the most likeable songs in all Boosey's fine list.

Why Hurry, Little River? Ivor Novello. Boosey & Co. The poem is by Canon Scott, and the song is in the extensive repertoire of Madame Clara Butt—a fact sufficient in itself to popularize it. When one considers that a little song of almost no moment, sung on the tour of a great contralto, caused a sale of thirty-five thousand copies in a single year, one is inclined to believe that so good a song as this one of the river ought far to outsell that figure. It doubtless will not do so, and that will be to its artistic credit, I suppose.

Lorraine. Land of Delight. Friend o' Mine. Wilfred Sanderson. Boosey & Co. When one considers the well-known penchant of Englishmen to write music over names not theirs by virtue of baptismal rites, one is inclined to wonder who is masquerading under the poetic cognomen of Wilfred Sanderson. It is, of course, known that there was no such person as "Stephen Adams," writing the "Holy City." The three somewhat obvious songs under discussion at this moment are by no means entirely lacking in distinction, although they cannot be said to belong to an epoch-making sort, whatever an epoch-making song may be. But they will give pleasure to audiences; and to singers, too, who cannot be expected to sing only Brahms, or Schumann, or even Debussy. They are in the ever increasing list of perfectly good songs which, although leaving a listener cold, yet do not force any impression save a pleasant one. They are written in perfect taste, and are as good examples of the English drawing-room song as one could wish to encounter.

Thy Valentine. Audacity. Vernon Eville. Boosey & Co.

The first of the two songs is well-written, by a musician thoroughly conversant with all harmonic laws, and with all the good reasons for disregarding them; and he has made a very pretty and clever song. The second is a truly charming bit for use as an encore, and could be made much of in its interpretation by a singer who would employ some care in its study. The words, "But that, of course, she did not know," for an instance, are susceptible of two or three interpretations.

Gratitude. Charles Marshall. Boosey & Co.

Commonplace words have here unaccountably inspired a fine song. The poem is of the "love-above," "mine-thine," "give-live" variety, but the music soars far above its source of supply, thus defying all natural laws. No less accomplished a singer than Mr. John McCormack has included several of this composer's works in his programs, and worthily are they placed there as to their musical setting, though the poetic muse in none of them seems to have reached even the lower slopes of Parnassus. What "Charles Marshall" would do with a noble poem of Tennyson or of some contemporary writer can scarcely be foretold. For he reaches heights with verses which at best can only be praised as innocuous. I wonder if he would not find a great impulse in the "Sadianna" of Tagore. I venture to commend that noble book to his attention.

Blossom Time. Roger Quilter. Boosey & Co.

This light-hearted little song of spring-

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time will make many friends by reason of its unaffected simplicity of theme and treatment. It sings of the first swallow and the earliest crocus, and it makes no epic setting of a pastoral scene, as we have all regretted seeing some less tasteful writers do. What more natural (and what more miraculous) than Spring's return? And to celebrate it in terms of heroic measure, as, indeed, some do, seems absurd. Therefore all hail to this little song, which escapes by many miles such fate.

When My Ships Come Sailing Home. Francis Dorel. Boosey & Co.

A frank love-song, with the burden of the waves introduced with good effect, and with all sincerity, and not for the express purpose of variety. It is well within the possibilities of a singer of any skill, and the accompaniment presents no difficulties either of reading or of execution. Teachers will welcome this to their list for students.

Pierrette's Song. Eric Coates. Boosey & Co.

A truly charming song in E minor, describing Pierrette longing for her Pierrot. The tender melancholy of it is expressed with much subtlety, as declaring the grief of a creature of carnival imaginings, and not the full-grown sorrow of a woman. The hint of half-seriousness, shown in the time marking, allegro, and the general dancing idea latent in the accompaniment, combine to draw a fascinating veil of unreality over the composition. I should like to hear what a gifted singer would make of it. Much, I know.

Cowslips and Clover. Joan Trevalsa. Boosey & Co.

It would be easier to regard this song with favor if it had not so many prototypes. It is hard to wax enthusiastic over it, and chiefly for that reason. It is well-written in a neat and careful way, and I am sure its refined prettiness will appeal to many singers. And certainly as a waltz song to supplant many unworthy ones it will undoubtedly gain a certain vogue. I am sure "Il Bacio" might well be shelved in its favor. (For there are singers still who warble Ardit's senseless measures.) Miss Trevalsa's song has a simple and graceful trill in both stanzas, and calls for some vocal flexibility, but is not over-insistent in that regard.

A Summer Afternoon. Robert Batten. Boosey & Co.

A hammock song, with the swinging rhythm suggested by the theme. The harmonic progressions are clever in many cases; a change of key is beautifully managed, and there is a sense of delicious well-being pervading this whole song. It has "atmosphere," in the fashionable phrase—the indolent feeling of midsummer. It sets forth that one idea, and is therewith content, to the lasting credit of the piece and of the composer.

Waiting. Cuthbert Wynne. Boosey & Co.

A song of hope, and as such of value to the world. Besides, it is exceedingly well-composed, along lines by no means hackneyed. The broad and declamatory measures of the last page are susceptible of splendid effect, when given by a singer of parts.

Blackbird and Thristle. Oskar Bosdorf. Boosey & Co.

This happens to be the last song on the list sent to me for review, and it is with some regret that I come to the end so soon. For, as it turns out, this is one of the most graceful of all those submitted, and treats a none too unusual theme with finesse and exquisiteness. The very essence of Spring, its lightness, its fragrance, permeate every line of voice and piano parts. Any composer might be glad to have sent such a joyous song out into the sky.

Forty Songs. Adolf Jensen. For high voice. The Musicians' Library. Oliver Ditson Company, Boston.

This new volume in the unapproachable Musicians' Library has a fine half-tone engraving of the composer, and an illuminating biographical sketch by William F. Apthorp, whose death but two years ago in Italy left a place that can never be filled. Mr. Apthorp gathered his facts from the very meagre bibliography at his command; but the critical opinions expressed are of far more value than volumes of facts. Reading the sketch one obtains a new view of the musical individuality of Jensen; perceives that the almost over-elegance of his style, and the ultra-sophistication of certain of his songs are a direct outcome of that individuality. They mark not the limitations but, rather, the efflorescence, of his genius. Some of his songs—and it is with his songs that the world has been most

concerned—are beyond and above praise, and need no word. Some of the most luscious songs in the literature of music are contained in this Ditson volume. The first in the book is the well-beloved, "Lehn deine Wang' an meine Wang'." The altogether lovely "Murmeldes Lueftchen," and the impatient, virile "O schneller, mein Ross, mit Hast, mit Hast!" are here included. The translations into English are very well done by qualified persons. Mrs. Parker (the mother of Horatio Parker), Charles Fonteyn Manney, Louis C. Elson, Frederic Martens and others are implicated in this part of the excellence of the volume.

Love and Life. Egon Puetz. Oliver Ditson Company.

To a poem by the Earl of Rochester this pleasant song has been written. It is a frank love-song of a good type, with an impassioned close, and with abundant opportunity for expressive vocalization.

Come to Me. A. Walter Kramer. Ditson and Company

An art-song, in modern style, to a poem of Christina Rossetti. Its poignant theme is well met by the musicianly setting. The accompaniment has much originality without eccentricity, and the work will repay study on the part of artistic singers.

Springtime of Youth. Charles Eggett. Oliver Ditson Company.

This is a waltz song first of all, but by no means in the class with those by which we were wont to be regaled a few years ago. It contains a note which may either be sustained, or delivered as a trill, according to the ability of the singer, and which sounds exceedingly well in both ways. Teachers of singing will be glad to know of this, and of the other Ditson songs which follow; for it is often true that one examines large numbers of pieces to find even a single song to which approval can be given. All of those which follow are worthy of commendation.

Why Does Azure Deck the Sky. F. Morris Class. Ditson.

Interesting at once by reason of its modern and original melody and accompaniment. Not easy to sing, but repaying care expended in learning.

The Fate of the Flim-Flam. Arthur Bergh. Ditson.

A nonsense song of a most engaging type, absolutely without a sign of reasonableness, and intended to be perpetrated with the utmost seriousness. The words are Eugene Field's, though they might be Edward Lear's. A magnetic singer would have his audience helpless with laughter.

Rose Kissed Me Today. W. Frank Darling. Ditson.

Austin Dobson's delicate verse furnished the motive for this little song. It is only two pages in length, is skillfully written, and epitomizes the lover's uncertainty in eight lines. There is a climax of two measures in length which will delight the discriminating.

Ah, Sweet, Thou Little Knowest. W. G. Hammond. Ditson.

An exquisite serenade set to the well-known poem by Hood. Its writer is a master craftsman, as well as a musician of inspiration.

The Heart O' Ye. William Dichmont. A song in the Irish style, with a folksong-like simplicity in all its phrases. Also, it is capable of making personal appeal to every auditor.

Oh, That Summer Smiled for Aye. William Davies. Oliver Ditson Company. In two keys.

This brilliant song is written by a Welshman, and has the original Welsh poem and a translation into English which reads not at all like a translation. It has been sung frequently by Evan Williams, and must, I should think, be especially suited to his manful voice. Its effectiveness is not at all in its difficulty, for it actually lies within the range of one octave, and suffers no whit for lack of variety for that or any other reason. The accompaniment fits the hands as comfortably as the melody itself the voice. A genuinely likable song, and not the moaning, elegiac composition which some writers would have made of the poem.

Five Piano Pieces. Charles Huerter. Oliver Ditson Company, Boston.

Of the five, I have the first three at hand, namely: "Berceuse," "The Boat Ride," and "The Jesters." Charming compositions in the early intermediate grade they are, and just off the press. The first, for a refreshing novelty, is not in 6-8 tempo. Those babies who honor me with their affection are not rocked to sleep in any fashion. It simply is not done, therefore nobody does it. The well-bred infant of today, so they tell me, is made comfortable on his pillows—not too many of them, of course—and is expected to fall asleep with but little in the way of "vocal selections"

from his mother. Why that little should not be in 2-4 time (or 5-4, as to that) nobody can say. It should be, in fact; and is, in this tiny piece. The tender little melody in the contralto part of the piano, as a child would say, is its own excuse, anyway. An imaginative girl of eleven or twelve would adore it.

"The Boat Ride" is a little more "youthful," a trifle obvious and somewhat conventional. It is in the accepted 6-8 rhythm, and the waves are depicted with the usual arpeggios, than which no neater way of depicting waves has been invented. Teachers will find it an excellent bit for developing the cantabile touch by means of listening to effects produced. If there is any better way of teaching that particular touch, I do not know it.

"The Jesters" is a truly humorous piece of writing, and a sagacious youngster will set the members of his family smiling with him, as soon as he has conquered its few difficulties. It will attract any boy. Too few are the easy pieces written with boys in mind. This one was, I think.

The Spinning Wheel. Carl Hemann. Oliver Ditson Company.

This is the least difficult of any of the piano pieces with similar title which I have seen, but it is amazingly effective within its limits. The left hand has almost no leaps to make, and the various figures in the right fit the fingers snugly. It will delight a child intensely, and instructors will not be long in finding it out.

Village Dance. Emil Rhode. Oliver Ditson Company.

Another good teaching piece for use in the earlier grades, and containing no difficulties, but much that is pleasing.

Dance of the Ladies of Yesteryear. Hans Harthan. Oliver Ditson Company.

A pretty little minuet, very dainty in style, also containing no difficulties. The staccato passages, set off by the legato middle portion, offer variety, and will give pleasure to the possessor of a pair of small hands.

Valse Courante. Walter Rolfe. Ditson.

A valse somewhat in the style of Godard and others of that school but more modern in thought. It is attractive as to content, telling an agreeable love-story, not without subtlety. It is also brilliant, but requires not great technique for its performance; while a sure-fingered playing of it will win laurels for the young pianist.

Novellette. Capriccio. Etude. La Coquette. Carl Beutel. Clayton F. Summy Company.

The first of these four piano pieces is dedicated to Rudolph Ganz, the Swiss pianist. It is in the nature of a scherzo with a quiet middle portion, and will delight students by reason of its vivacity, its brilliance and its lack of "hard places." Teachers will look on it with favor for its admirable construction and for its distinction in many ways. A tasteful player will make good effect with it, and receive credit from his hearers for all the work he puts into it.

Even more charming is the Capriccio. It might be an elfin dance, but it is not one of those things whose title is inescapable. Over its measures is thrown the shimmering veil with which Debussy loves to tint his phrases, and the Debussy influence is felt throughout the really beautiful piece. Fortunately a player with a nimble right hand, a love for modern harmonies, and good taste generally, will be able to play the capriccio. How lightly he must carry his hand, and with what finesse must he project the evanescent melody!

The Etude, in C major, is also very modern in conception and treatment, and is full of charm. This, too, is to be played leggerissimo, and it will fascinate the player whose technical abilities are beyond it. A student who could just master it would not be successful with it.

La Coquette has the sub-title "Moment Musical," so that little of a formal nature can be expected of it. Its originality is its chief commendation, for, so far as I can see, this writer does not speak without having something new to say. It is difficult to refrain from over-enthusiasm when writing of these compositions, which will receive the warmest welcome from instructors when they are known. They are just published, and one does not know whom to congratulate the more, the composer for having found so progressive a publisher, or Mr. Summy for having discovered such talent.

Call the Lord Thy Sure Salvation. Beatrice MacGowan. Clayton F. Summy Co. A tranquil song for church, well-written in a feminine way, escaping commonplaceness, having the good taste not to drag in a climax since no climax properly belongs to it, and commending it



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self more for the things it is not than for those which it is. Congregations will love it, and self-respecting singers will be glad to add it to their none too large collection of songs entirely suitable for performance at a church service.

Somebody Loves Me. Marsh Rosemary. The Green Lady. Ralph Cox. Clayton F. Summy Co.

The first of these, dedicated to James Sauvage, a veteran singing teacher of New York, is the song of a light-hearted lover, though the key of D flat would seem an odd choice for the exposition of gayety. It is, however, successfully done, and an interesting song is the net result. To singers who are weary of yearnings and dyings for love's sake, this clever lyric will appeal with considerable force.

No one could sing "Marsh Rosemary" without liking it, nor scan its measures with critical eye and not admire it. It is a true art-song, the number of which increases scarcely so fast as one could wish, seeing that the yearly output of songs is so great. The phrase, "throbbing, ebbing away" is passionate without exaggeration, and managed with unusual skill.

"The Green Lady" is to a poem of Fiona MacLeod. Very lovely is it all, imaginative, colorful, reserving the exultant note to the last, and again let me insist, imaginative to the limit of thought. An entrancing accompaniment suggesting—oh, ever so faintly, and in no conventional way—the first stir of the Springtime, is companioned by the bewitching lilt of the melody. It do not know why I spoke of the accompaniment before the melody, save that it impresses itself in that way.

Upon My Lips. The Unbelieving One. Two Italian Songs. Gladys Parvis. Clayton F. Summy Co.

These short songs—each but two pages in length—are a felicitous attempt to give not only Italian words (which, I should have stated, are furnished), but Italian musical treatment to a modern song-ideal. There is nothing of great moment in either song, yet I cannot help thinking that teachers will find them useful, for the reasons that they are easy to sing, that they make no call for intensity beyond that of the ordinary song, and that they employ the Italian language. Teachers are sometimes against

their best judgment forced to use Italian operatic excerpts, in order to reach certain necessary points in the process of instruction. These two under discussion will assist in that process.

Sing High, Swing Low. Jessie L. Gaynor. Clayton F. Summy Co.

This accomplished composer has added to her already enviable reputation by the publication of the latest song from her pen. The swinging accompaniment is managed in an original way, although one would have said that no untried way could be found for expressing the rocking motion. There is a hint of pattering showers, and more than a few hints of drenching sunshine, and the whole song reveals a master of harmonic devices as well as a skillful melodist. It is a day-dream done into music. It requires no wise prophet to predict vast popularity for Mrs. Gaynor's beautiful song.

The Usual Way. A Reading with Music. Phyllis Fergus. Clayton F. Summy Company.

The vogue of melo-drama, given a fresh impetus by Richard Strauss with his setting of "Enoch Arden;" followed worthily by Arthur Bergh with "The Raven," so magically set forth by David Bispham; and, in a way less well-known but equally remarkable, by the lamented Saidee Knowland Coe in her setting of "Hiawatha," employing American Indian themes in a scholarly and impressive manner—seemed to create a call for smaller compositions of the same sort. Summy publishes quite a list—nearly a score—of which "The Usual Way" is the latest. The music is witty, like the words. When they "said goodbye in the usual way" the music will surely provoke a smile of appreciation. The chord F, G, A flat, B flat, played with both fists, expresses the way they now (married) love, honor and obey, "in the usual way." For a laugh-maker this would be infectious.

Many of the other readings on the list are set to music by Mrs. Gaynor; and while they are not at hand, they can be without question recommended to those readers in search of brief bits for encores to more serious work.

Altogether, the Summy list is remarkable for brilliant writing, originality and good taste.

A Lute of Jade. Gena Branscombe. Arthur P. Schmidt.

What was written in this column a few

months ago when this work first came to my notice, is here repeated. Further experience has but strengthened first impressions.

Mrs. Branscombe is sure to receive much commendation for her new song-cycle, which maintains her reputation for a certain individuality, while this is here expressed along lines not heretofore employed by her.

The poems are freely translated from VIIIth and IXth century Chinese verse by L. Cranmer Byng, and bear witness to the culture of that wonderful nation at a time when the rest of the world was engaged in other pursuits than the making of deathless verse.

In the cycle Mrs. Branscombe has not too obviously employed the Chinese scale for her color. She attains her oriental atmosphere in other and cleverer ways, and so further enhances her reputation for harmonic distinction. The sincerity of her utterances has heretofore appealed to singers, and will do so no less in the case of "A Lute of Jade." The cycle is published for both high and low voices.

Six Selected Songs. Edward MacDowell. Arthur P. Schmidt.

This collection embraces "Thy Beaming Eyes," "A Maid Sings Light," "To a Wild Rose" (the poem by Hermann Hagedorn, who has had ample opportunity to imbibe the ideals for which MacDowell wrought), "Deserted," "Fair Spring-tide" and "Menie." A collection for lower voice contains several of these, with the addition of "The Swan Bent Low," "To the Goldenrod" and "My Jean." "Deserted" is a setting of "Bonnie Doon," and is not so well-known as most of the great man's compositions.

Lyric Fancies. Arthur P. Schmidt.

A compilation much to be praised of songs by American composers. John W. Metcalf's "The Cares of Yesterday" is included; Arthur Foote is represented by his setting of "The Night Has a Thousand Eyes," only nine measures in length, and as exquisite as it is brief. MacDowell's "O, Lovely Rose," Henry K. Hadley's jocose fancy, "My Shadow," Chadwick's "Allah," "Ecstasy," by Mrs. Beach, and equally valuable songs by Bischoff, Mrs. Branscombe, Edna Rosalind Park, Margaret Ruthven Lang, Mabel W. Daniells (represented by "The Lady of Dreams," a song to be sung to a child), Mary Turner Salter, Frank Lynes and W. H. Neidlinger. Like all the Schmidt collections, it contains not a single piece placed between the covers for good measure. Every song has long ago proved itself, and singers will be very glad to possess them in this convenient form.

The second collection under the same title is equally to be desired. Mr. Metcalf is again honored with the inclusion of "The Sunshine of Thine Eyes"; and Mr. Foote's most famous song, "On the Way to Kew," which has probably had more public presentation than any of his except the "Irish Folk-Song," is in the list. Margaret Ruthven Lang's setting of a poem by John Vance Cheney, "Day Is Gone," and previously published under the title of "Evening," is the first in the book. Chadwick's "Du bist wie eine Blume"; a melodious "At Twilight" by Rudolph Friml, who must now, I presume, be accounted an American composer in spite of his Bohemian birth and ancestry; Clough-Leiter's "O Heart of Mine," and an interesting and graceful lyric by Ward-Stephens are here reprinted. Others by Mrs. Beach, Bischoff (represented by the quaint little song of the mushrooms which turned out to be toadstools), and Frank E. Sawyer, who writes a "Spanish Romance" with castanet-like effects and pronounced dance rhythms and coquetish triplets—these complete the engaging list.

Schmidt's Collection of Sacred Songs. Arthur P. Schmidt.

This comes in two volumes, and Volume I is here for review.

Both books are printed for both high and low voice, making them immediately useful to church singers. American composers only are given a place, and the list contains the following names: Paul Ambrose, R. S. Ambrose, W. L. Blumen-schein, G. W. Chadwick, J. H. Hahn, E. W. Hanscom, Frank Lynes, G. W. Mars-ton, Edna Rosalind Park, James H. Rog-gers, Holden and C. E. Tinney. A well-known song of Schubert has been ar-ranged to the words, "Oh, Jesus, Thou Art Standing," by Albert J. Holden, and no canons of taste seem to have been vi-olated. Chadwick's hymn-like setting of "O Mother Dear, Jerusalem," written more than twenty-five years ago, is one of the most truly devotional in the book. Every song in the volume is within the ability of average choir singers, and is hereby endorsed for their purpose. The accom-

paniments are all easily negotiable by the average organist; and but few changes, and those minor ones, will be necessary to fit the special demands of the organ.

Child-Land in Song and Rhythm. Florence Newell Barbour. Arthur P. Schmidt.

A set of tiny descriptive songs for mothers and children, and for kindergar-tens. The ordinary happenings of every-day life at home, on the farm and in the street are made musical and poetic—taken, as it may be said, out of the com-monplace, and furnished with a musical meaning. Even calling up the butcher on the telephone is given a significance not wholly connected with chops. The songs are of the utmost simplicity, and make small demands on the pianist, yet—and this scarcely needs to be declared of any of Mrs. Barbour's work—they en-tirely miss triviality. They will help many an hour to pass pleasantly. There are few tasks more difficult, as all who have made the endeavor will agree, than to write, at the same time, perfectly sim-ple and thoroughly artistic music.

The Sun-Dial. A Cycle of Love Songs of the Open Road. Gena Branscombe. Arthur P. Schmidt.

The titles of these distinguished little songs will give more than a hint of their flavor. Listen to them: The Morning Wind; Noon; In Arcady by Moonlight; The Open Road. The poems are by Ken-dall Banning, and most excellent verse they are. Mrs. Branscombe's melodic gift is always remarked, and in these songs she wins new bays for that reason. Harmonically, too, and in wealth of in-vention she shows her skill, while never permitting herself to be in the least spec-tacular or perfervid. The Morning Wind is, perhaps, the most successful of the cycle, though the serenity shown in "In Arcady" is most attractive.

Kittens and Other Songs. Floy Little Bartlett. Arthur P. Schmidt.

In this list of eight songs, the verses are by Josephine Daskam Bacon, James W. Foley, Robert Louis Stevenson, Eugene Field, Austin Dobson, Helen Hay (Whitney) and Betty Sage. Several of them are dedicated to Miss Kitty Cheat-ham, the fascinating impersonator of childhood and singer of children's songs. They are charmingly written, and appar-ently intended to be sung to, rather than by, children. Nevertheless, it would not surprise me beyond speech, if, encour-aged by Big Sister at the piano, even very little children should make the at-tempt, and an adorable performance it would be. "Miss Mariar" will bring poignant memories of made-over clothes to all but the most opulent. If a boy lives who would not enjoy hearing and singing "Vacation," I hope I shall never have to know him, that's all. Because that boy would be a prig. But then, the way prigs are going out now, it will be only a very few years before they will be entirely extinct, and a good thing too, I say!

Mrs. Bartlett has very evidently put much loving care into the making of these eight tiny pieces; and if I might hazard a guess, it would be that she has a small son who furnished the first im-pulse to write them. If I am right, I hope he will remain a little boy in her eyes for many years. And even when he grows up, as boys almost always do, perhaps he will carry some of that boy-ishness even to manhood.

After. H. Clough-Leiter. Arthur P. Schmidt. Of all the songs of faith writ-ten within the last few years, there are none of stronger appeal than this, so far as I am able to judge. The poem is by Florence Earle Coates, and without cir-cumlocution—sometimes excusable in po-etry—it declares an irrefragable belief that the final outcome of all things is joy. Clough-Leiter, it does not need to be said, has escaped the banality of matching each phrase of the poem with a phrase of music. He does not, as some greatly admired composers have done, set a line like,

"After the darkness, dawning," in a pianissimo followed by a burst of fortissimo. But that this method is in vogue in some high places it would not even be mentioned here. The wonder-fully intense melody, its noble curves, its repression, as though the thought were almost too deep for words or music, its rich and splendid accompaniment,—all are factors in the consummate art of this song.

After one has sent a composition into the world by means of the printed page, he takes his chances as to its future per-formance. The composer in this instance has offered every assistance to singers—and only tyros would resent such help—towards the interpretation of the song in his own ideals. In almost every measure

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some hint is given. These very careful—but none too careful—indications will prevent any misconception on the part of anyone who is attracted to the song, and incidentally will let in new light on the interpretation of songs in general. It might well be made use of as offertory in some of the less formal churches, and would impel the least devout a step toward faith.

O Mariner, Mariner! G. P. Centanini. Arthur P. Schmidt.

This song by a master of the art will soon be in the portfolio of a great number of women singers. Like all the songs here reviewed, it is published for both high and low voice, and this one is effective in both. It is the cry of a maiden whose sweetheart has sailed away with her heart "locked in his," and she begs the mariner, now about to sail, to find her lover and bring him home. It is so maidenly and tender, and the music has been made so young and graceful, that no girl will be able to resist it. But it requires a singer of ability to manage it. Juliets have to be forty years old before they can play the part with skill; and a singer must have studied for some time before she knows how to color the gentle sentiments set forth in this lovely song. Which will not, however,—and this I hope—deter any girl from the attempt to learn "O Mariner, Mariner."

The Daughter of Mendoza. G. W. Chadwick. Arthur P. Schmidt.

This fine serenade is in the famous composer's best style, and too seldom nowadays are we given a taste of his quality. This spirited, impassioned, brilliant, altogether delightful song for a man to sing, will be gladly welcomed by tenors and barytones alike. No singer can afford to have it lacking from his repertoire. I can at this moment think of one tenor and three barytones who could add appreciably to their already fine reputations in San Francisco by means of it, and I shall take pleasure in calling their particular attention to it! This is not to say that all others with sufficient training would not also enjoy singing it. The accompaniment must be played with abandon and at certain points with fire; and the combined result should be a matter of con-

siderable moment. One could wish for more—many more—examples of Mr. Chadwick's flashing genius.

Very greatly to my regret, and through some accident or delay so far not accounted for, the music from the H. W. Gray Company has not arrived. The Novello publications, therefore, cannot be reviewed in this special number. be reviewed in this special number. The re-sible future date in this department.

DELIGHTFUL STUDIO RECITAL.

On the evening of August 24th, Florence Le Roy Chase gave a delightful Studio Recital at which the more advanced pupils sang, assisted by Miss Louise H. Gilbert, pianist, and Mrs. Frank Howard on the guitar. Mrs. Chase has lately moved into her charming new studio on the tenth floor of the Kohler & Chase Building and this was the first of the monthly social evenings she intends giving for her pupils during the season. Following is the program which was delightfully rendered by all: Duet, Wanderer's Night Song (Rubinstein), Miss Masie Schreffler, Florence L. Chase; (a) God Remembers When the World Forgets, (b) A Perfect Day (Carrie Jacobs Bond, Miss Aileen Hennessey; Guitar Solos, Two Italian folk songs, Mrs. Frank Howard; (a) The Lass with the Delicate Air (Dr. Arne), (b) When Love is Gone (Hawley), Miss Masie Schreffler; Piano Solos, Toccata (Chaminade), Ungarische (McDowell), Miss Louise A. Gilbert; (a) At Dawning (Cadman), (b) O Dry Those Tears (Del Rigo), violin obligato, Mrs. Eleanor Kern-Bravo; (a) "Si, un chiamo Mimì" (Bohème) (Puccini), (b) Romanza (Cavalleria Rusticana) (Mas-cagni), Mrs. Eleanor Kern-Bravo; Violin Solo, Thais (Massenet), Mrs. Eleanor Kern-Bravo; (a) Una voce poco fa (Il Barbiere), (Rossini), (b) Sylvestin (Christian Sinding), Florence Le Roy Chase.

Miss Margaret Bradley, the well known pianist, organist and lecturer, announces that she has resumed teaching for the new season. She had a very delightful vacation and is now sufficiently rested to begin her season's work with vigor. She will give some of her interesting lecture recitals.



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Price 10 Cents

FOURTH PEOPLE'S PHILHARMONIC CONCERT.

The People's Philharmonic Orchestra, Under the Intelligent Leadership of Herman Perlet, Again Delights a Monster Audience.

By ALFRED METZGER

The People's Philharmonic Orchestra, under the successful direction of Herman Perlet, gave its fourth symphony concert of the second season at Pavilion Rink, Sutter and Pierce streets, on Thursday evening, September 3d. Before we comment on the artistic merit of this concert, we would like to clear up certain misconceptions as to the extent of the capacity of an auditorium like that of Pavilion Rink. Since there was a similar misconception at the time of the concerts at the Greek Theatre, it will easily be found that it is not our purpose to belittle the efforts of those in charge of the Philharmonic Orchestra, but to emphasize the care and conscientiousness which this paper is always eager to display in its review of musical events, and also its willingness to correct false impressions that may have been caused by misunderstandings. Our readers no doubt have found that in referring to the attendance at these concerts we have frequently asserted that five or six thousand people attended these events. On this last occasion we made it a point to count by rows and sections the number of people that can possibly be seated in that spacious auditorium. We found that at the utmost three thousand people can be seated, as the

vilion Rink has a seating capacity of 3000 we are here giving it a very liberal estimate. At the same time we give our readers an idea that the fact that so many people attend these concerts speaks in the highest terms for the brilliant success constantly being scored under the baton of Herman Perlet. This is too late in the musical history of San Francisco to go into detail as to the works represented on this program, with the exception of a new number, and two solo numbers. The orchestral selections contained compositions of such well known classical calibre as Schubert's Unfinished Symphony, and two works of a less classical but nevertheless highly artistic nature, namely, the Weber Freischütz Overture and the Tschalkowsky Nutcracker Suite. There can not be any doubt in the mind of a well informed and sincere adherent of musical art that Herman Perlet's conducting is authoritative and decidedly endowed with the assurance and certainty of him who has had a wide experience in the field of musical executive ability. When at times Mr. Perlet seems to be a little over-fond of deliberation, especially in the slower moods of a composition, he makes the impression of being rather over-careful than careless. The accelerated tempi, to which we are used from the leader of another symphony orchestra, always make the impression of carelessness and flippancy on the part of the conductor. However, a tendency to be more deliberate than the score would justify is to be preferred, for it shows that the conductor is endeavoring to secure the utmost musicianly merit or contents from a work.

Herman Perlet proves his musical value in more ways than one. Ever since the writer has been active in musical journalism in this community he has always judged a musician by the results he has been able to achieve. We have quite frequently surrendered our personal opinion regarding the efficiency of an artist or teacher, when we have found that he has been able to either please his audiences or bring out intelligent students. Fortunately in Mr. Perlet's case we have no reason to subordinate our personal impression to that of the huge audiences which his concerts attract. It is only necessary to watch the monster audiences that attend the People's Philharmonic Orchestra concerts to realize the remarkable results upon the musical progress of this community which they unquestionably attain. We have watched men and women, apparently strangers to the concert hall, sit with rapt attention and visible fervor while the strains of a severely classical composition were interpreted by the orchestra. During the rendition of a number hardly any conversation can be heard among these people and it is gratifying to note that they consider this music from the standpoint of an educational problem rather than a fad or an entertainment. And here we are certain that the symphony concerts given by the Philharmonic Orchestra are of far greater and more permanent artistic value than those given by the San Francisco Symphony Orchestra, which seems to cater exclusively to the society element and the "snobs," and becomes sulky when a musical journal endeavors to point out errors and artistic offenses on the part of its director. The greatest reason, however, for our faith in the utility of the People's Philharmonic Orchestra concerts is based upon the fact that the audiences are constantly growing, and after occupying the capacity of the auditorium never decrease. Surely our repeated contentions that the masses are fond of music, provided the same is brought nearer to them by means of reduced admission prices, has been fully vindicated.

The soloists on this occasion were Victor de Gomez, cellist, and Henry L. Perry, basso. Mr. de Gomez played the well known Kol Nidrei by Max Bruch and surely strengthened the opinion of all those familiar with his artistic merit that he is an artist of unusual capacity. We have heard many of the world's foremost exponents of this difficult instrument, but we have hardly heard any who possesses that limpidity and flexibility of tone which Mr. de Gomez draws. Then, too, his phrasing is exceptionally intelligent and endowed with fine taste. He possesses that rare faculty of imparting his own artistic conceptions of a work to his hearers in such a manner that they easily grasp the beauties of a musico-poetic idea. This, supplemented by an accurate intonation, correct sense of rhythm and dainty tone coloring, assembles in Mr. de Gomez all the elements of a genuine artist.

Henry L. Perry proved again that he is a natural singer who has attained much prominence in his profession. His voice is vibrant and rich and he uses it with that effect which appeals to the hearts and minds of his hearers. We have heard Mr. Perry to greater advantage than seems to have been the case on this occasion, but he made a sufficiently strong impression upon his hearers to receive one of the few demands for encores accorded on this occasion. Uda Waldrop accompanied Mr. Perry in a very musicianly and artistic manner.

A composition quite new to this community was a Nocturne by Ferdinand Hummel for Harp, French Horn, Violin and Violoncello. The work can not be said to be interesting, except in so far as it applies to the

unique assortment of instruments employed to interpret it. Musically it is not of great importance. There is a certain flow of melody, but its rather crude arrangement does not give the individual players much opportunity to reveal their instruments to their best advantage. Perhaps the most striking part of the performance was the smooth tone of the cellist. Messrs. Gallet, Adelman, Huske and Lavatelli were the performers, and their work was heartily encored.

We must again emphasize the fact that the concerts of the People's Philharmonic Orchestra are well worthy of the united support of all the musical elements of this city. They are not given with any idea to please one certain clique, but they are inaugurated and presented with the single aim in view of making the best in music accessible to everybody. That they are being enjoyed by all classes of people can not be questioned when it is known that the immense hall is always crowded. Neither the musical public alone, nor the society people alone, nor any one set could crowd that hall all the time. There is only one reason why the Pavilion Rink is always so crowded and that is that the masses have taken a liking to music and are able to support the concerts because the price of admission is within the reach of everybody. Good music is always in demand, but not everyone possesses the means to hear it at the prices usually asked for such concerts. The Pacific Coast Musical Review is therefore in thorough accord with the policy of those who back the People's Philharmonic Orchestra Concerts. They ought to continue being supported by everybody.



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G. Jollain has accepted the position of head of the violin department of the San Francisco University School of which Frederic G. Schiller is the able director. Although this music department has just been added to the well known educational institution, it has proved a brilliant success, new pupils being enlisted all the time. Mr. Schiller is an exceptionally able pianist and musical director and his efforts have proved very gratifying. Mr. Schiller and Mr. Jollain will give illustrated lecture courses of old and new composers. All students who desire to partake of these courses, should address W. Nolan, San Francisco University School, 2129 California street, San Francisco.

* * *

A Tournier, a very skillful young violinist, pupil of G. Jollain, has left for France to serve his country. His departure is very much regretted among his friends, who admire him personally, and they hope that he will soon be able to take up his work where he left off.

seats are now arranged. We also are willing to testify that practically all these seats were occupied. There may have been a hundred or two vacant seats, but the attendance was as large as the most ambitious musical director or solo artist could possibly desire. Tetraxini when singing in Dreamland Rink did not have a larger audience than Mr. Perlet and the People's Philharmonic Orchestra had during these four concerts this season. And if you consider that they took place during the summer months, you will see that the concerts must make an unusually strong appeal to the public.

There used to be a fixed idea that the Greek Theatre in Berkeley seated ten thousand people when fully occupied. This afterwards also proved a mistaken judgment. As a matter of fact, the Greek Theatre seats not more than 6200 people. It may be possible to get a little extra standing room for two or three hundred people, but not more. An ordinarily large theatre seats from 1700 to 1800; most theatres seat less than this. An exceptionally large ferry boat holds 2000 people when crowded. So you see when we say that the Pa-

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FIRST OF MANSFELDT PIANO RECITALS.

Large Audience in Attendance When Mr. and Mrs. Hugo Mansfeldt Begin Their Exquisite Series of Concerts With an Unusually Fine Program.

By ALFRED METZGER.

Although the first of a series of four piano recitals to be given by Mr. and Mrs. Hugo Mansfeldt took place quite early in the season, namely, Tuesday evening, September 1st, there was a large audience in attendance to welcome these two splendid artists. The program, as already stated in this paper, was unusually well selected for its classic beauty as well as its representative pianistic character, and those who were fortunate enough to be present did not fail to express their delight by frequent outbursts of genuine and prolonged applause. The opening number of this representative program consisted of Beethoven's Sonata in A flat, Op. 26, interpreted by Hugo Mansfeldt. The appreciation of a Beethoven Sonata is solely dependent upon the adequate interpretation of the same. If you find any one at all musical who tells you that he finds Beethoven "tiresome," you can be sure that either the interpreter played in a tiresome manner or the listener has neglected his musical education. Mr. Mansfeldt, to our way of thinking, interprets a Beethoven Sonata in a manner conforming with the demands of the most conservative admirer of the great German master. He reads the sensuous and deeply emotional phrases with an understanding that arouses the interest of the listener and retains it to the end of the composition. He has an unusually happy faculty of emphasizing a theme or melodic turn in a manner that rivets it on the mind and causes the harmonic modulations to form merely graceful ornaments. This is what is known by the expression of "plastic" interpretation. The "Andante con variazioni" can not be played otherwise if it is desired that the audience grasp its musical beauties. A most impressive phase of interpretative art was Mr. Mansfeldt's conception of the funeral march movement, which, although interpreted a little more hastily than we would prefer to hear it, nevertheless contained the essence of sadness and sorrow which its composer no doubt meant to convey with it.

It is not always true that a pianist who grasps the musical merit of a Beethoven composition also understands the depths of a Schumann. But Mr. Mansfeldt certainly interpreted the three compositions by Schumann—F minor Scherzo, F major Nocturne, and G minor Presto appassionata—in a manner that left nothing to be desired. We have always been of the opinion that a good deal of Schumann reading has been too ponderous and heavy. Most of the reputed Schumann interpreters seem to think that this composer's works are necessarily ultra-dramatic. We do not see how such an idea could have gained ground. Schumann is essentially a romantic writer, and while he has occasional leanings toward the vigorous and dramatic, the romantic and poetic style predominates. We were therefore, more than delighted to find Mr. Mansfeldt introducing exquisite poetic readings into these three Schumann gems. His technic was here absolutely impeccable, and his ideas fraught with scintillating romance. While it is rare to find pianists who are equally able to interpret Beethoven and Schumann in a satisfactory artistic manner, there are still fewer who can add Chopin and Schubert to their repertoire of convincing musical readings. Those who have heard Mr. Mansfeldt in his Chopin readings, will agree with me that they are perfectly as meritorious and "gripping" as his readings of Beethoven and Schumann. Indeed we have heard no pianist who, in delicacy of execution and purity of technic, could surpass Mr. Mansfeldt in his B flat minor Nocturne, or B flat minor Scherzo readings. Indeed the writer is convinced that, according to his personal taste, he can not see how any one can give a more enjoyable interpretation of these works. In this we have considered very carefully what we intended saying before writing down our opinion.

That a pianist of Mr. Mansfeldt's truly wonderful technical resources is able to play Liszt, becomes a matter of course and needs no further endorsement; but that he should invest the usual intricacies of a Liszt composition with a certain depth of sentiment and apparent unthought-of emotional beauty, is something that is deserving of more than ordinary commendation. Mr. Mansfeldt gives a Liszt reading absolutely at variance with that of any other pianist we have heard and we may add a reading more pleasing to the sensitive musical ear that prefers MUSIC to NOISE. The Redding-Mansfeldt Gavotte, while not very important as a mus-

ical composition, has interest by reason of the technical difficulties with which Mr. Mansfeldt's arrangement has surrounded it. We doubt whether anyone, except those equally well equipped with technical facility, could give a reading sufficiently admirable to rivet the attention of an audience. Mr. Mansfeldt surely surpassed himself in this apparently valueless little bit of musical "chit-chat" as far as his limitless technical resources are concerned.

We were genuinely surprised and delighted to witness the gigantic progress made by Mrs. Hugo Mansfeldt since her last public appearance. She revealed added assurance, an absolutely intelligent insight into the works she interpreted, and a fluency of technic that convinced one of a natural adaptability for the instrument. The Tchaikowsky Romance, the Medtner Stimmungslied (an unusually meritorious work, by the way), the Saint-Saint Mazurka, and the Rubinstein Torreador, were played with exquisite artistic understanding. In phrasing, cleanliness of execution, coloring of tone, judiciousness of pedalling, and indeed in every phase of true pianistic art, Mrs. Mansfeldt made an impression of being a musician of superior accomplishments. She proved herself particularly capable in the Liszt Hungarian Fantasia, which is exceedingly difficult from a technical standpoint alone, but if required to impress the public with musical beauties, becomes an unusually obstreperous task. That Mrs. Mansfeldt and Mr. Mansfeldt made such a powerful impression on their audience that a veritable ovation greeted them at the conclusion of this number, is only a striking evidence of the fact that those assembled were picked from the most intelligent circle of our music lovers. We can not urge our readers too much to encourage artists like Mr. and Mrs. Mansfeldt in giving public recitals. It will give them a certain sense of pride in their fellow citizens and will convince them that Europe is not the only part of the world that furnishes us with distinguished exponents of musical art. We have heard and seen apologies in the way of references to Mr. Mansfeldt's age in the case of his playing which seemed to imply that, considering his years, he played wonderfully well. We do not believe such qualifications are necessary at all. Mr. Mansfeldt's pianistic art would be just as astonishing and just as remarkable in a pianist in the very zenith of his youth and power, and we certainly do not make any qualifications when we insist that Mr. Mansfeldt is really a great pianist.

The second Mansfeldt piano recital will take place at Sequoia Hall, 1725 Washington street, between Polk street and Van Ness avenue, on Tuesday evening, September 22d. The program to be presented on that occasion will be as follows: Sonata, C sharp minor, Op. 27, No. 2, (Beethoven), Hugo Mansfeldt; (a) Sarabande from English Suite, (Bach), (b) Gigue from French Suite, (Bach), (c) Gavotte et Musette from English Suite, (Bach), Hugo Mansfeldt; (a) Andante con Variazioni, (Schubert), (b) Impromptu, E flat minor (Tchaikowsky), (c) Harp Etude, (Chopin), (d) Rhapsodie Hongroise, No. 12 (Liszt), Mrs. Hugo Mansfeldt; (a) Romance, F sharp major, (Schumann), (b) Valse Noble (Schumann), (c) Warum?, (Schumann), (d) Aufschwung (Exaltation), (Schumann), Hugo Mansfeldt; (a) Minuet, B minor, (Schubert), (b) Nocturne, B major, (Chopin), (c) Gnomensreigen (Dance of the Gnomes), (Liszt), (d) Waltz, A flat, (Chopin), (e) Wedding March and Fairy Dance from Midsummer Night's Dream, (Mendelssohn-Liszt), Hugo Mansfeldt.

L. E. BEHYMER BACK FROM EASTERN CENTERS.

Well Known California Impresario Tells of His Delightful Trip and of the Artists Who Are Certain to Visit the Pacific Coast Cities.

L. E. Behymer, the energetic and indefatigable California impresario, who makes his residence in Los Angeles, was in San Francisco last Sunday, on his return from Eastern musical centers, to his Southern California home. Of late years, Mr. Behymer has made annual summer visits to the East and Europe in order to make his arrangements personally with the managers and their artists, and thus be enabled to secure direct information regarding their plans, reputation, and conditions (artistic, not physical). During his Eastern visit, Mr. Behymer was freely interviewed in the Eastern musical press and with characteristic enthusiasm, has impressed the people with the importance of California as a musical center. Three valuable weeks were occupied in conquering a severe sickness, which, at times, proved very serious, but, thanks to an indomitable tenacity and physical resistance, Mr. Behymer was not only able to come out victorious from his siege, but was able to transact considerable business from his bedside, which at times, looked like an employment office. On his return, Mr. Behymer passed through Canada, principally Montreal and Quebec.

Among the attractions Mr. Behymer has booked for his territory are: Pavlowa and Company for Western Canada, and California outside of the Bay cities, Sousa's Band for the same territory, Ruth St. Denis, West from Minneapolis. Among the most successful and, to California, the most interesting artist of the season will be Marcella Craft, the distinguished California prima donna of the Royal Opera in Munich during a number of years. We are informed that in the Bay cities Marcella Craft will be under the direction of Frank W. Healy. She is under the direction of M. H. Hanson of New York for the United States.

Mr. Behymer informed us that Madame Schumann-Heink spent some time in Christiania, Norway, visiting the famous Bayreuth Brunnhilde, Mme. Lela Gyllbraensen. So the story that was printed in the American papers about Mme. Schumann-Heink's appeal to the President of the United States to help her leave Germany was on a par with most of the war news, namely, absolutely ridiculous. Since Mr. Behymer was here, Madame Schumann-Heink has been reported to be in this country, having arrived in New York some time last week. In fact nearly artist that was

thought detained in Europe has arrived in this country or will arrive soon. Among the doubtful ones are: Leo Slescak, who is supposed to be serving in the Austrian army, Jacques Thibaud, who is in the French army, and Fritz Kreisler, who is in the Austrian army. Willy Burmeister is reported to be in the German army.

Among the artists certain to visit the Coast this season are: Olive Fremstadt—Sacramento, Oct. 11, Fresno, Oct. 13, Los Angeles, Oct. 20, San Francisco, about the middle of October. Mme. Fremstadt remained in America this season and spent the summer at Rangeley Lake, Maine. She is an American artist. Evan Williams, the American tenor, will be in California during November and December. Rudolph Ganz, the Swiss pianist, will be in California during November. Arrigo Serato, the Italian violinist, will be here during December. John McCormack has arrived in this country and will be in Los Angeles, January 5th, 9th and 10th; in San Diego, January 8th; in Fresno, January 12th; in San Jose, January 14th; in Sacramento, January 15th; in Salt Lake City, January 19th; in Pasadena, January 1st, and in San Francisco, during the latter part of December and early part of January. Tina Lerner will be in San Francisco during December, in Los Angeles, November 30th and December 1st; in Riverside, December 2d, and in San Jose, November 28th. Leo Slescak, if able to come, will be here in January. Jacques Thibaud is supposed to be here during January. Efraim Zimbalist will be in Los Angeles, January 28th and February 6th; in Phoenix, Arizona, January 2d; Fresno, February 8th; Sacramento, February 9th, and in San Francisco during the latter part of February and first part of March.

Maggie Taite, the famous soprano, will be in Los Angeles, on March 7th and 11th; in San Diego, March 9th; in Pasadena, March 5th, and in San Francisco during the first half of March. Paderewski is sure to come this year. He will be in Phoenix, Arizona, on March 28; Los Angeles, March 28th and April 3d; in Fresno, March 30th, and in San Francisco, early in April. The Barrere Ensemble are likely to be here. Mr. Barrere, however, is still in Paris. They are due in Redlands, on April 19th; Los Angeles, April 20th and 24th; Claremont, Cal., April 21st; San Diego, April 22d; Pasadena, April 23d; Sacramento, April 29th; San Jose, April 30th, and San Francisco, during the first part of April. Julia Culp will be in Los Angeles, April 6th and 10th; in Pasadena, April 8th; in Sacramento, April 14th; in Fresno, April 16th, and in San Francisco, the latter part of April. Fritz Kreisler, if not detained abroad, is due here during the month of April.

Marcella Craft in Los Angeles, November 10th and 14th; Riverside, November 16th, and San Francisco early in November. The Zoellner Quartet will be in California during February. Pavlowa and Company will be in Los Angeles for one week beginning May 10th, and in San Francisco for six weeks during the latter part of May and June. Sousa's Band will be here in April and play at the exposition. Ruth St. Denis will be in Sacramento, December 21st; Stockton, December 22d; San Jose, December 23d; Oakland, December 24th, 25th, and 26th; San Francisco, during the last week in December, and Southern California follows the San Francisco engagement.

This will give the Musical Review readers a good idea as to the musical season. If the managers and artists had announced this list all summer we are certain that most of them would have done excellent business, but since they leave everything to the last moment, some of the artists can not possibly expect that support which they should have had. Messrs. Behymer and Greenbaum will, no doubt, do their utmost to make these tours paying, but as long as the Eastern managers do not realize the necessity of announcements here during the months preceding the season, the interest of the public will always be lacking in enthusiasm. We expect to publish more news of Mr. Behymer's activities on his next visit to this city which will be soon.

BRILLIANT SUCCESS OF COMIC OPERA AT CORT.

De Wolf Hopper and the Gilbert and Sullivan Opera Company, at the Cort Theatre, have registered another triumph. The success of this organization at the Cort two seasons ago has been repeated. If anything, the present company is superior to the first one. Several of the principals are better than their predecessors; the chorus is unmistakably superior, vocally, and in looks, and the work of the orchestra is notably finer. "The Mikado" will be given for the last time tonight, bringing the first week of the engagement to a close. The second and final week will start tomorrow night with a performance of "The Pirates of Penzance," one of the happiest of the Gilbert and Sullivan masterpieces. Hopper will be seen in the excruciatingly funny role of the sergeant of police. "The Pirates of Penzance" will be repeated on Monday, Tuesday and Wednesday nights, and at the Wednesday matinee.

Thursday, Friday and Saturday nights and Saturday matinee, will be devoted to the ever-popular "Pinafore" in which Hopper himself, shines to particular advantage as Dick Deadeye. In addition to Hopper, the cast will include Idelle Patterson, Gladys Caldwell, Jayne Herbert, Anabel Jourdan, Maude Mordaunt, Una Brooks, Arthur Aldridge, Herbert Waterous, Arthur Cunningham, John Willard, Herbert Cripps, Henry Smith, and the other principals of this distinguished organization. The productions will in every way be up to the standard set by producer William A. Brady in the operas already presented.

Gabrielle D'Annunzio's stupendous spectacle "Cabiria" comes to the Cort for a single week, beginning Sunday, September 20th.

A dinner was given on August 3d at the Commercial Club in San Francisco by the British committee of San Francisco for the purpose of furthering the work of providing a British pavilion at the Panama-Pacific International Exposition. More than 300 were present and much enthusiasm was shown.

DOUGLAS BACON COULE'S PIANO RECITAL.

Assisted by Luther Brusie Marchant, an Exceedingly Clever Pianist-Pupil of Mrs. Alma Schmidt-Kennedy Creates Well-Merited Enthusiasm.

The piano recital given by Douglas Bacon Soule, assisted by Luther Brusie Marchant, baritone, in Century Club Hall, Berkeley, on Tuesday evening, August 25th, was a decided success. A very large audience which crowded the spacious auditorium was in attendance and demonstrated by frequent and prolonged manifestations of approval that it was thoroughly delighted with the program offered on this occasion. Mr. Soule was a pupil of Mrs. Alma Schmidt-Kennedy for several years prior to his departure for the East where he studied in Boston and later in Berlin, which city he left recently to pay a visit to relatives and friends in his home city. He was to return to Berlin this month, but the war interfered with his plans. Mr. Marchant was a pupil of Miss Marie Withrow for some time until two years ago, when he studied with Alexander Heinemann. The past two seasons he has been teaching in the State College at Spokane, and also in the latter city. He has returned to Spokane during this week. The program rendered by these two young artists was as follows: Gavotte und Variationen (Rameau), Mr. Douglas Bacon Soule; (a) Love Me or Not (Secchi), (b) Down in the Forest, (c) Love I Have Won You (from a Cycle of Life) (Landon Ronald), Mr. Luther Brusie Marchant; (a) Prelude, C sharp minor (Rachmaninoff), (b) Gavotte und Musette (D'Albert), (c) Clair de Lune (Debussy), (d) Feuerzauber (Wagner-Brassin), Mr. Douglas Bacon Soule; (a) Sonnet Matinal (Massenet), (b) Il neige (Bemberg), (c) Vainement ma bien aimée (from Le Roi d'Yse), Mr. Luther Brusie Marchant; (a) Der Wanderer (Schubert), (b) Die Mainacht (Brahms), (c) Der Sieger (Hugo Kaun), Mr. Luther Brusie Marchant; Tarantelle (Venezia e Napoli) (Liszt), Mr. Douglas Bacon Soule.

Mr. Soule proved to possess excellent technic of more than ordinary fluency, an exceedingly limpid touch, a particularly fine development of the left hand, delightful phrasing in the more emotional parts of the compositions he interpreted, and a certain delicacy of execution which was specially apparent in his accompaniments to Mr. Marchant's songs. Mr. Soule made the impression of being an exceptionally conscientious artist, which occasionally caused him to be not quite as certain of his memory as a little more assurance would no doubt have caused him to be; but in the end it is far better to be conscientious and lacking in assurance than to be overconfident and over-proud. The program, as will be seen by careful scrutiny, was ambitious and varied and called upon the innermost resources of artistic equipment which an artist could possibly possess. Mr. Soule gave evidence that he had studied with care and that his teachers have found him a ready disciple for the imparting of artistic principles.

Mr. Marchant possesses a smooth baritone voice which he employs with exquisite expression backed by a natural artistic temperament. His attack is specially even and spontaneous. His tone is clear and correctly attuned as well as placed. His diction is concise and elegant and his entire vocal accomplishments have been acquired by listening carefully to correct musical principles that have been propounded to him by able educators. His songs did not lack either in dramatic verve or lyric delicacy whenever either one or the other was demanded by the composition. The concert was an enjoyable one and both artists have reason to feel gratified with their success.

CONCERT FOR POLISH WAR VICTIMS.

Madame Romanowska, Giuseppe Jollain and Sigismondo Martinez Unite to Give Excellent Program for the Benefit of Polish Sufferers.

Redfern Mason, musical editor of the San Francisco Examiner, had this to say of a benefit concert given at Golden Gate Commandery Hall on Sunday afternoon, August 30th, by Mme. Felicia Romanowska, Giuseppe Jollain and Sigismondo Martinez in aid of Polish victims of the war:

It was Madame Felicia Romanowska, the Polish prima donna, if I mistake not, who was the soul of the undertaking, and her enthusiasm drew along with her Giuseppe Jollain, the violinist, and Sigismondo Martinez, the pianist, and my one regret is that the programme was not an exclusive Polish one. I should have liked to hear Mr. Martinez play the "Revolutionary" Etude of Chopin and the same composer's "Military" Polonaise; for did not someone tell us that Chopin's compositions are "cannon imbedded in flowers"? But Madame Romanowska sang a "Krakoviak" by Friedman and, though I cannot vouch for the nationality of the composer, the words of the song were Polish; Polish, too, full of the tenderness and fire of the race, was the spirit which the singer put into the song. I could have wished that she had sung "Madchen's Wunsch," but Tschalkowsky's "Lullaby" made some amends, for, though it is Muscovite, it has the pathos of Eastern Europe. Madame Romanowska also sang "Les Heures" by that gifted Irishwoman, Augusta Holmes, and Massenet's "Lament d'Ariane," also a couple of numbers which I had not the good fortune to hear.

Mr. Jollain played Handel's beautiful Sonata in E, and played it with rare delicacy. This old music is for the aristocrats of the fiddle; for the soul must speak through the music, not merely the intellectual faculty which makes for technique. But Mr. Jollain has good technique as well, though he uses it as a means to an end, not as an end in itself. Mr. Martinez played Liszt, the eminently appropriate "Lyre and the Sword," a composition conceived in the true Lisztian idiom of the piano, and interpreted with rare spirit. In one number, the "Libro Santo" of Gio Piusini, all three musicians took part, and while admiring its suave

beauty, I could not help thinking that its inclusion in the programme might be prophetic; for it looks as if Italy's part in the European broil might soon cease to be that of a passive onlooker. The concert was in every way a success and Madame Romanowska and her colleagues may well feel encouraged to give another.

NOVELTY NEVER HEARD ON CONCERT STAGE.

Noted Tenor and Celebrated Violinist Combine to Render Splendid Number for the Victor Audiences.

If you have attended any of the concerts given by great artists, you may have heard that great Irish tenor, John McCormack, and the famous Austrian violinist, Fritz Kreisler, but never has there been an opportunity for hearing them both together on the concert stage. It remained for the Victor to accomplish that, for this wonderful instrument not only brings you the art of the greatest singers and musicians true to life, but enables you to hear combinations of artists which even in real life it has been impossible to hear up to the present time. This McCormack-Kreisler record has just been issued with the new Victor Records for September, and the number is a vocal version of the noble Schubert "Ave Maria." McCormack sings the number quite expressively, while Kreisler plays the melody with exquisite feeling, first on the G string, then with some remarkable double stopping. McCormack also sings a new ballad, "Who Knows?" which he has been using in concert with much success. Caruso contributes a most artistic rendition of the "Cujus Animam," and his freedom of production, vocal range and power of expression fit him admirably as an exponent of this number. Lucrezia Bori gives a delightful rendition of the charming "La Paloma," singing it in her native Spanish.

The great "Te Deum" from the finale of the first act of Tosca is effectively sung by Pasquale Amato, assisted by the Metropolitan Opera Chorus. Amato also takes part in a duet with Frieda Hempel, the aria being a Traviata number, and it is beautifully sung by these two great artists. Emmy Destinn gives an exquisite performance of the celebrated "Love and Music" from Tosca; Giovanni Martinelli presents an admirable rendition of an air from Puccini's Manon; Alma Gluck sings a Russian air, and Evan Williams contributes the dramatic "Total Eclipse" from the oratorio of Samson. Paul Althouse gives a splendid rendition of "Celeste Aida," and Paul Reimers presents the lovely Schubert "Serenade."

Saud Powell contributes a charming violin solo of the striking "Valse Triste" of Jean Sibelius. Paderewski plays the Schumann "Warum," and his rendition shows his marvelous command of the tonal beauty of the pianoforte. A new dance orchestra—Conrad's Society Orchestra—makes its Victor debut and dance enthusiasts will enjoy dancing to the lively strains of the four dance numbers provided by this fine organization. Six other dance numbers are contributed by the Victor Military Band, and this organization also presents a splendid descriptive number, "Through the Panama Canal." Vessella's Italian Band plays one of Vessella's own selections, "Carovana Tripolina"; the Florentine Quartet gives an exquisite performance of the delightful "Hearts and Flowers"; Rosario Bourdon presents a violoncello solo of the favorite Schumann "Träumerei." The Van Eps Trio (banjo, piano, drums) is heard in two lively numbers, and Felix Arndt gives two piano solos, one of them aptly called "Desecration Rag" as it is true to its name in "ragging" some well-known classic compositions.

That genial Scotch comedian, Harry Lauder, entertains with one of his favorite songs, "Same as His Faither Was Before Him," and his pride in his son manifests itself in self-congratulatory chuckles which are most amusing. "When It's Night-time Down in Burgundy" is a new ballad sung by George MacFarlane, and it is sure to be warmly greeted by all who appreciate virile singing, clean-cut enunciation and an excellent style. The Victor Light Opera Company offers two medleys of light popular songs, including all the most tuneful refrains from the "Passing Show" and a collection of "Broadway Favorites"; and the popular song list contains such "hits" as "He's Working in the Movies Now" and "They Don't Hesitate Any More," sung by Billy Murray, Irving Kaufman, and other favorite singers. The educational records for the month are mostly of a patriotic nature. The one-hundredth birthday of "The Star Spangled Banner" will be celebrated on September 14, and these records will assist in making the celebration truly national. There are four numbers each by the Victor Mixed Chorus and the Victor Military Band; the "Battle Cry of Freedom" and the "Song of a Thousand Years" are sung by Raymond Dixon; Patrick Henry's Speech and Lincoln's Gettysburg Address are both delivered by Harry E. Humphrey; and Pryor's Band plays two famous marches in slow time for school marching. Two records by the Glacier Park Indians (Blackfoot Tribe), beginning a series of records on American Music, give an adequate conception of real Indian music. Elsie Baker is heard in a beautiful lullaby, "Hey Baloo," and an old German folk-song, "The Little Dushman," which is sung by schools everywhere. A splendid list of music that is instructive as well as entertaining. There are selections to suit every taste, all rendered to perfection by the best talent. And wherever there is a Victor dealer, he will gladly play any music you wish to hear.

Commissioner-General Yamawaki to the Panama-Pacific International Exposition has promised that Japan's magnificent exhibit will be perfected in every detail when the exposition opens on February 20, 1915. Japan has appropriated \$500,000 and the pavilion will be built by Japanese workmen. One of the features of the Japanese site at the exposition will be a garden of 150,000 square feet which will be stocked with plants, rocks and soil brought from the land of the Mikado.

RECITAL PROVED FITTING CLOSE.

Wonderful Charm of Singer's Voice a Revelation to Her Listeners. Simultaneous Applause After Each Number Indicated Approval. Artist Evidently Given Such a Reception.

The Wesley College artists' course had a triumphant close last evening in the recital given by Christine Miller at the Methodist Church. Miss Miller may be considered as the foremost American contralto in oratorio and concert and her singing embodies a wonderful charm and clarity which never fails to create superlative enthusiasm on the part of the audience. Last evening she gave of her best, and music lovers crowding the auditorium expressed their approval with a stimulating applause which has seldom been evidenced in the history of local concerts. Her program was comprehensive in choice of numbers, including an aria by Bach, some of the finest of early English and representative German songs, as well as an operatic aria by Massenet and, last, a generous representation of American composers. Undoubtedly the aria by Massenet and Feldensamkeit by Brahms were the finest moments of the evening. In these more than at any other time did the artist pass beyond the boundaries of mere interpretation and become a creator, and that, after all, is the sign of great musicianship which has made Miss Miller so deservedly popular.—Grand Forks Daily Herald, April 23, 1914.

ORPHEUM.

The Orpheum announces for next week a new and splendid bill which includes seven new acts. Jesse L. Lasky's "The Beauties," a miniature musical comedy, will be one of the headline attractions. It is among the greatest hits of the present vaudeville season and possesses a witty libretto by William La Baron and sparkling music, the composition of Robert Hood Bowers. Beautiful girls, beautifully costumed, and clever comedians compose the cast of the production which is embellished by elaborate and picturesque scenery. Musical circles will immediately realize the importance of the engagement of Hans Kronold who shares the headline honors. He is an international cellist, recognized by critics as a master of his instrument. His success on the concert platform has been tremendous and it was with great diffidence he accepted an engagement in vaudeville, fearing that there was a possibility of his art being too fine and subtle. His appearance at the Palace Theatre, New York, demonstrated the error of his idea, for he was received with immense enthusiasm and created quite a furore.

Alexander & Scott, a blackface team, sing coon songs and dance in a clever and diverting manner, which makes a strong appeal to their audiences. They also excel as exponents of ducky wit. "Chuck" Riesner and Henrietta Gores will appear in a humorous skit entitled "It's Only a Show," by Riesner, who in the role of an amateur actor recounts his amusing experiences. Joseph Cole and Gertrude Denahy, who hail from this city, have just returned from a triumphant tour of the East where they divided honors with the Castles and other famous ballroom dancers. They will present their latest terpsichorean creations. Rita Boland and Lou Holtz will contribute a melange of song, dance and story in a bright and pleasing manner. Next week will be the last of Arnold Daly, who will present for the first time here the one-act play, "Ask No Questions," by the celebrated Viennese author, Arthur Schnitzler. It is one of the famous Anatol Series. The only other holdover will be Harry Hines and George Fox in their diverting songs and sayings.

TO "THE MOONLIGHT SONATA," OP. 27.

By Minerva L'Ore

As prophecies in thrilling tones sublime,
Recounted by a solemn spectral seer;
The voices from the tranquil measured rhyme,
Are wafted from the music calm and clear.
The echoes of the awe-inspiring themes,
Were borne from heav'n to souls upon the sod,
And chanted in Beethoven's "Moonlight Dreams":
The messages from templed heights of God.
So did the inspiration earthward roll.
In clear symphonic voices from afar,
That bade the dreaming master's listening soul,
To list, the message of a wonder star,
And frame its thought in godly themes divine
That from "Sonata Moonlight" do untwine.
Oakland, Cal., September, 1914.

Two more nations have been added to the list of foreign nations that are to participate in the Panama-Pacific International Exposition. Monaco and Roumania have cabled their acceptance of the invitation of the United States. Monaco has requested the reservation of 3000 square feet of land for its site. The pavilion will be a reproduction of one of the hunting lodges of His Imperial Highness Albert I, Prince of Monaco. Roumania has requested 20,000 square feet for its pavilion site. The list of foreign nations now participating includes 39 nations.

The largest paid admission-attendance of the Panama-Pacific International Exposition was registered on Sunday, August 1, when 7,054 persons paid twenty-five cents admission. The previous record was the Sunday preceding when the attendance was 6,430. The daily attendance now runs more than 1,000. No special programs are being offered and the advanced stage of completion is the drawing card.

The contracts for the Iowa and Missouri buildings at the Panama-Pacific International Exposition have been let and work will be begun at once. There are now 42 states and territories participating in the 1915 exposition.



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HEMPEL DUCHENE

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(Director of the Metropolitan Opera Chorus) listening to their
Masked Ball Quintet (Victor Record 89076)

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opera on the Victrola, it is just as though you were
hearing them in the Metropolitan Opera House.

They are rendered by the same great artists, and
with all the beauty of tone and thrilling power which
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LOISA PATTERSON'S SUCCESS IN ITALY.

Loisa Patterson, a former pupil of Mme. Joseph Berlinger, known as Mrs. Loisa Patterson Wessitsch, has recently made her debut in Italy with great success. She finished an unusually encouraging season and has already numerous offers to appear at several prominent opera houses. One of her most delightful successes was in the opera *La Favorita*, which was given at a theatre in one of the cities near Florence. The papers record the fact that she won her audience from the first, and she received a hearty encore after singing one of the principal arias. She was repeatedly called before the curtain and received many floral tributes. She was engaged to sing in *La Favorita*, *Il Trovatore*, and *Norma*, in Nice, France, but the war interfered and the engagement had to be cancelled. After the Nice engagement, the company was to visit Marseilles and Paris. All the artists with whom Miss Patterson sang told her that she sang with assurance and acted like an experienced artist. In this praise the musical director and many people of the audience joined the artists. The press was exceptionally enthusiastic in its praise and her interpretation of the role of Leonora in *La Favorita* is heartily commended.

INTERESTING LETTER FROM JAPAN.

Sherman, Clay & Co. Received a Very Interesting Communication From Lucie Walliser, Now Residing in Japan, and Relates Her Experiences.

The following letter was received by Fred R. Sherman of Sherman, Clay & Co., recently, which tells of exceed-



PIANO MOVING IN JAPAN—Figure 1.



PIANO MOVING IN JAPAN—Figure II.

ingly interesting experiences of an Oakland musician, now residing in the Orient. Here is the letter:

Shidzuoka, Japan, July 12, 1914.

Mr. Sherman, Jr., San Francisco.

Dear Sir: While having a piano moved from my residence here, it suddenly occurred to me that photographs of the operation might interest you and the capable men in your employ who have done so much piano moving for me. Before describing the pictures, I shall say that the Steinway reigns supreme here in Japan, as it deserves to everywhere. I have seen but one good piano in Shidzuoka—a town of about 25,000 inhabitants—ninety-nine per cent. Japanese, the remaining one per cent. mostly Missionaries and tea merchants—and that one is a Steinway miniature grand. It stands the climate beautifully, unlike the Chinese instrument I had rented, which, two weeks after its installation here, began to grow silent, one note at a time. Whether because of my onslaughts or of climatic reasons I can not say.

After two months it became utterly useless so I sent it back to Yokohama, whence it had come. In photo



PIANO MOVING IN JAPAN—Figure III.

No. 1, the piano, having been backed into its box and securely screwed to it, is being rolled upon the very inadequate looking little cart by means of a round stick not over two inches in diameter. Photo No. 2 represents the piano having gained too much momentum, being rescued at a critical moment, and photo No. 3 shows it on its way to the station after more than two hours' labor on the part of the men and WOMEN movers. The two men in Western garb do not belong to the moving crew which consists of five coolies (three men and two women). One of the women is seen bending over a pile of rope (No. 3); the other is exerting all her strength to keep the piano from rolling off the cart, in another picture (No. 2).

Although there are many good musicians and a greater number of music lovers in Yokohama, the music stores there seem, to one accustomed to the fine Sherman, Clay & Co. houses in California, singularly inadequate to meet the piano demand.

Very sincerely,
LUCIE WALLISER.

Miss Reba Hyman of Tacoma, Wash., has recently written several delightful songs which were received with much favor and published by leading publishing houses. Among the latest successes that have come from the pen of this facile writer may be mentioned: "Together," and "The Dansaute Girl," published by Remick of New York. Miss Hyman is a brilliant pianist and sings with much taste and skill. Her compositions are individual in style and very cleverly arranged. She is well known in San Francisco where she visits annually.

Gertrude Max, the exceedingly well known young lady who recommends the latest compositions to San Francisco vocal and instrumental teachers from behind the counter of the sheet music department of Kohler & Chase, has returned from an extended vacation to Southern California. She expresses herself delighted with that part of the Coast, and has been kept busy shaking hands with her numerous friends who are all glad to see her back at her familiar place.

Mrs. Vera Davis, an exceedingly skillful young pianist of San Francisco's younger set of dilettanti, has returned from a trip to New York, where she interested herself greatly in the various musical activities. She is exceedingly fond of music and occasionally delights her numerous friends with her pianistic art.

The Musical Profession and the Musical Review

Notwithstanding the obvious necessity of a representative organ that defends the rights of the musical profession in certain territories of the United States, there are many leading members of the musical cult who do not concede the right of such a musical organ to the support of the pedagogues other than subscriptions. They frequently present the opinions that advertising is undignified.

Nevertheless, whenever a member of the musical profession is in trouble he usually turns to the musical journal either for advice or for defense. We have in our possession hundreds of letters to prove this assertion. We have never failed to respond to calls for assistance, whether they came from advertisers or from non-advertisers. The paper is now in its Thirteenth Year of continuous publication, and it has always been published in the interests of the entire profession, never demanding anything unreasonable.

But our principal ambition has not yet been fully realized, namely, that the Pacific Coast Musical Review should be larger in the number of its pages, more extensive in its news service and still bigger in its circulation among students and their parents. Among the thousands of artists and teachers residing on the Pacific Coast only one hundred are advertisers in this paper.

Our record of nearly thirteen years of continuous publication purely in the interests of the profession should entitle us to the united support of such profession. We have refused several very tempting offers to leave this Coast or sell the publication, thereby making sacrifices on our part, and made them gladly. Still there are hundreds of teachers and artists who are not willing to even support this paper by means of advertisements.

The Pacific Coast Musical Review reaches the musical public at large—not only members of the profession, but students and their parents. Thousands of copies are sold during the year to students and their friends by reason of our careful reviews of Students Recitals. Not even a daily paper has such a large exclusively musical circulation as this paper has on this Coast. And still there are hundreds of teachers who lose thousands of dollars, because they can not understand the usefulness of an advertisement in these columns. To prove the great advertising value of this paper we call the attention of every member of the profession to the class of teachers and music dealers represented in its columns. They belong invariably to the most successful class of teachers, artists and dealers on the Pacific Coast.

Pacific Coast Musical Review

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Here—at one's ten fingers—is all the piano has known, all the masters have dreamed.

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ARTHUR CONRADI A BENEDICT.

Arthur Conradi, the distinguished violinist, who came to this city from Berlin last September, and who has since become an important factor in the musical life of San Francisco, was married on Tuesday, September 8th. The bride was Miss Louise Bolton Welshans of Virginia, a daughter of one of the oldest and most prominent families of the South. The wedding was a very quiet affair and was held at the First Unitarian Church, the Rev. C. S. S. Dutton, officiating. Owing to Mr. Conradi's large class of pupils, and an unusually large number of concerts already booked for the coming season, he was unable to go East for the ceremony.

On Friday, September 6th, Mr. Conradi gave his first recital of the season in Oakland. Foster Krake, the well known baritone, was the joint artist and Walter L. Brown, the pianist. The following program was given: Brahms—Sonata in G major, violin and piano; Bach—Willst du dein Herz mir schenken, Beethoven—Die Ehre Gottes aus der Natur, Franz—Das macht das dunkle grüne Laub, Franz—Lieber Schatz sei wieder gut mir, Schumann—Ich grolle nicht, baritone, Martini-Kreisler—Andantino, Mozart—Minuet, Corelli—La Folia, violin; Liza Lehmann—Ah, Moon of My Delight, Schneider—Deep Sea Pearl, Tours—Mother o' Mine, Brown—The Night Has a Thousand Eyes, Damrosch—Danny Deever, baritone; W. L. Brown—Romance, Barnes—Swing Song, Drda—Souvenir, Wieniawski—Valse Capriccioso, violin. Among the many clubs before which Mr. Conradi will play during the next month, are the California, To Kolan, Forum, and Adelpian of Alameda.

SONG RECITAL IN OAKLAND.

Mrs. W. W. Randolph, pupil of Mrs. Jessie Dean Moore, pianist, gave a song recital at the Fourth Congregational Church, Thirty-Sixth and Grove streets, Oakland on Friday evening, September 11th. The program was an excellent one and will be reviewed in detail next week.



ARTHUR CONRADI

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ALCAZAR THEATRE.

On Monday, September 14th, the regular stock season of the popular Alcazar Theatre will be inaugurated introducing the new Alcazar Players. For the opening play Belasco & Mayer have secured "The Common Law," a splendid dramatization of Robert W. Chambers' celebrated novel of the same name which caused such a wide sensation on the occasion of its first appearance as a serial in one of the prominent Eastern magazines and later when it was put on the market in book form. The play follows the story of the book in every detail and is a splendid picture of studio life intermingled with the social in New York City. "The Common Law" has been the dramatic sensation of New York, Chicago, Philadelphia, Boston and other large cities of the East and the cast of characters will prove to be especially adapted for the introduction of the new Alcazar Players. Heading the list of the new players are Ralph Kellard and Alice Fleming, the leading man and leading lady respectively. Mr. Kellard is one of the best leading men on the stage today; he is extremely good looking and is destined to become a great matinee idol in this city. He has played under the direction of David Belasco and with David Warfield in "The Music Master," and was the leading man in that charming idyl, "Rebecca of Sunnybrook Farm." He has played in a number of other New York successes and has been the leading man with several of the best stock companies in the East. Alice Fleming has played a varied repertoire of parts. She is a particularly beautiful and clever young actress with a talent for dramatic and comedy acting that has placed her in the front rank of leading women on the American stage today. Her gowns will prove a revelation and a treat to the feminine contingent of the Alcazar audience. Miss Frances Younge will be the grand dame. She is an excellent actress and has a stunning wardrobe of ravishing gowns. Dainty little Evelyn Booth will be the new ingenue, and Charles Hammond, a splendid actor, comes as second man. Popular A. Burt Wesner, Edmond S. Lowe, Richard Vivian, Frank Wyman, John Livingston, David W. Butler, S. A. Burton, Louise Brownell and Dorcas Matthews will remain with the Alcazar Players and Fred J. Butler will again direct the stage, thus making the strongest stock company in America today.

At the last meeting of the Mansfield Club the recently elected officers presided: Miss Esther Hjelte, president; Miss Bernice Levy, vice-president; Miss Besie Fuller, secretary, and the following five young ladies were admitted to membership: Miss Ruth Viola Davis, Miss May Duggan, Mrs. Homer C. Edwards, Miss Berkeley Howell and Miss Marjorie Elworthy Young.



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SHORT ITEMS OF INTEREST.

Lucia Dunham, the exquisite exponent of the German Lied and other national schools of song, announces that she has resumed instruction in voice development, articulation, interpretation and repertoire. She also has prepared herself for the coming season having enlarged her already extensive repertoire of recitals of old, classic and modern songs, lecture recitals of folk songs, and ballads of all nations. We have already expressed our opinion of Miss Dunham as an artist of rare faculties, and we emphatically recommend this artist to the various musical clubs who will find in her, a rare addition to their list of soloists. She is not only an exquisite artist, but an interesting interpreter who is able to combine beauty of vocal art with instructive phrasing and diction. Her repertoire includes: Songs of the troubadours, songs of the minnesingers and meistersingers, bergerettes, Elizabethan lyrics, old Irish and Scotch ballads, excerpts from old and modern operas and oratorios, art songs of the Italian, German, French, Russian and Scandinavian schools of contemporary composers, lecture-recitals of folk songs of Latin, Teutonic, Scandinavian, Slavic, African and Oriental countries, Great Britain, French Canada, West India, Mexico, and Spanish-America, Louisiana (Creole), and the American negro and Indian. Surely it would be difficult to suggest a more extensive, instructive and varied repertoire.

Edgar Little, manager of the sheet music department of Sherman, Clay & Co., has returned from a business trip to Eastern publishing houses, and expresses himself much satisfied with his tour. He has acquired much beneficial knowledge regarding new publications and also the effect of the European war upon the sheet music trade of America, and after he gets through acknowledging the welcome from his numerous friends, he may have something to say regarding matters of interest to the sheet music buyers of this vicinity.

Argentina has raised her appropriation for the Panama-Pacific International Exposition from 1,300,000 to \$1,700,000. Commissioner-General Horacio Anasagasti and Commissioners Alberto de Alkaine and Salvador Vincenti have arrived in San Francisco and work was begun on the Argentina pavilion on August 1. Argentina remains at the head of the list in amount appropriated, the pavilion with fittings and gardens will cost almost \$300,000.

A special committee of customs experts that have been appointed by the treasury department of the U. S. government to prepare for handling the great volume of custom house business that will be created by the arrival of exhibits at the grounds of the Panama-Pacific International Exposition has finished an inspection of

the exposition grounds. The committee announces that a force of 200 inspectors will be needed at the exposition freight slips.

The Commonwealth of Australia and the Dominion of New Zealand started their pavilions on the grounds of the Panama-Pacific International Exposition on July 23d with enthusiastic demonstrations. A salute of 21 guns was fired by a battery from Fort Winfield Scott when each flag was raised over the site.

"A Ball of All States" is to be given by the various state societies that are working in conjunction with the

officials of the Panama-Pacific International Exposition to provide a central information bureau and guide to visitors who will come to San Francisco in 1915. The ball will be along the lines of the great "Ball of All Nations" which was attended by 18,000 persons. The "Ball of All States" will be held all night of September 12th.

Plans for the Cuban building at the Panama-Pacific International Exposition have been approved by the division of works and the contract has been let for \$50,000. Work will begin at once.

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SAN FRANCISCO, SATURDAY, SEPTEMBER 19, 1914.

DELIGHTFUL CHAMBER MUSIC RECITAL.

Alexander Saslavsky, Violinist, Alfred De Voto, Pianist, and Herbert Riley, Violoncellist, Present a Strictly Classic Program Masterly.

By ALFRED METZGER

The first chamber music recital of the season 1914-15 took place at Sorosis Club Hall on Tuesday evening, September 8th, when Alexander Saslavsky, violinist, Alfred de Voto, pianist, and Herbert Riley, violoncellist, gave a concert of chamber music which met in every respect all the requirements of a musical event of the most dignified and comprehensive character. It is indeed gratifying to find three musicians who are so thoroughly imbued with the genuine spirit of ensemble playing and so well equipped to transmit the beauties of pure classicism that the most refined tastes are satisfied and the fondest anticipations are realized. The program opened with the Schubert Trio in B flat major, Op. 99. The interpretation of this gem of chamber music literature was imbued with that unanimity of attack, phrasing and beauty of tone coloring which contribute so largely to this master's distinction among the world's great music-minds. The successful reading of a Schubert composition depends so largely upon an adequate comprehension of its melodic as well as theoretic construction that absolute unity of ensemble work and the most skillful individualistic type of musicianship is required to satisfy the cognoscenti, and surely Messrs. Saslavsky, De Voto and Riley interpreted this work in a manner that brought out its intrinsic musical beauties in striking fashion and enhanced the romantic style of its construction as well as the emotional purity of its musical message.

We have never heard Herbert Riley to better advantage than during his rendition of the Brahms Sonata for violoncello and piano. This composer is one of the most difficult to understand and consequently one of the most difficult to interpret. Mr. Riley gave evidence of having studied this work so thoroughly that its various characteristics both from the technical and musical point of view were graphically emphasized. In smoothness of tone, ease of technic and, above all, in fine shading and tone coloring, Mr. Riley proved himself an artist of the very first rank and well worthy to be in such excellent company. Mr. De Voto revealed himself as one of the very best pianists we have ever listened to in this city. His technic is indeed exceedingly brilliant and at times astounding. His musical insight in a composition is scholarly and his taste in matters of adequate interpretation is refined and cultured. He gave a pianistic reading of the Brahms Sonata that is second to none that we have heard. He is especially exquisite in his attainment of the most delicate pianissimo passages and at the same time able to extract sufficient power from the instrument to bring out a climax of the most effective dimensions. He is surely an expert interpreter of chamber music.

The Cesar Franck Sonata rendered by Mr. Saslavsky and Mr. De Voto was one of the gems of the evening. Mr. Saslavsky had here an excellent opportunity to display his mastery of the violin. His tone was smooth, big and flexible. His finger dexterity was decidedly worthy of the deepest admiration and his intellectual grasp of the musical value of the work was apparent throughout the rendition of the number. Mr. Saslavsky possesses musical temperament in a most gratifying degree and his sense of rhythmic and melodic values is more than pronounced; it is at times inspirational. There is a certain breadth and dignity of style in his work that reveals the genuine artist, and the musician who is such, not only by reason of his skill, but equally so by reason of his natural inclination. The enthusi-

asm aroused by means of Mr. Saslavsky's playing was well justified. Mr. De Voto again demonstrated his high standing as a pianist and his fine understanding of the values of a piano part by knowing exactly when to subdue and when to emphasize his share of the performance. We have never heard a pianist who has grasped the intricacies of genuine chamber music interpretation to a more complete extent than Mr. De Voto has.

The closing number of this exceedingly difficult and extensive program was the Tchaikowsky Trio in A minor, Op. 50. It was given a spirited and rhythmically well executed interpretation. The three musicians

place at Sequoia Hall, 1725 Washington Street, between Polk Street and Van Ness Avenue, next Tuesday evening, September 22d. The program prepared for this occasion will be as follows: Sonata, C sharp minor, Op. 27, No. 2 (Beethoven), Hugo Mansfeldt; (a) Sarabande from English Suite (Bach), (b) Gigue from French Suite (Bach), (c) Gavotte et Musette from English Suite (Bach), Hugo Mansfeldt; (a) Andante con variazioni (Schubert), (b) Impromptu, E flat minor (Tchaikowsky), (c) Harp Etude (Chopin), (d) Rhapsodie Hongroise, No. 12 (Liszt), Mrs. Hugo Mansfeldt; (a) Romance, F sharp major (Schumann), (b) Valse noble (Schumann), (c) Warum? (Schumann), (d) Aufschwung (Exaltation) (Schumann); Hugo Mansfeldt; (a) Minuet, B minor (Schubert), (b) Nocturne, B major (Chopin), (c) Gnomonreigen (Dance of the Gnomes) (Liszt), (d) Waltz, A flat (Chopin), (e) Wedding March and Fairy Dance from Midsummer Night's Dream (Mendelssohn-Liszt), Hugo Mansfeldt.

While we could personally write a series of honest endorsements of Mr. Mansfeldt's art, we believe it to be more in accord with our contention, that our resident artists are fully as competent as the European, to quote more of the enthusiastic critical opinions which greeted Mr. Mansfeldt during his European concert tours. We find among these the following:

Bernhardt Vogel in the Leipziger Nachrichten—He (Mr. Mansfeldt) has not only acquired, as every one of his very numerous performances demonstrates, a technic which compels the greatest admiration and which does justice to the highest modern demands, but he has also retained a perfect musical taste, which enabled him to master to a delightful degree, in a technical as well as spiritual sense, both movements from the comparatively little known Raff concerto, the whole of the Mendelssohn G minor concerto, and two movements from the effective Weber concerto in E flat major. He brought out the peculiarities of Liszt's tone muse—Storm March and Hungarian Fantasie—in a most effective manner, while the delicate, piquant salon genre of Chopin, Paine, etc., showed him in a specially captivating light.

Otto Lessmann, in Berlin Allgemeine Deutsche Musik Zeitung—What Mr. Mansfeldt played of larger and smaller pieces by Pergolesi, Bach, Rubinstein, Liszt, Chopin, etc., showed us a pianist who commands, over a brilliant technic, a beautiful, soft, tender tone and a remarkable ability in the art of individualizing.

Bernhard Seuberlich, in Dresdner Nachrichten—What Mr. Mansfeldt presented to us, imbued us with a great respect for his technic, his endowment for brilliant pieces, and, above all, for his individuality. As a peer he can compete with the first pianists of the present generation, and can proceed confidently on the road to renown. His execution is immense, his touch soft and tender, his trills and runs delicate and bewitching. His musical art to individualize showed itself to great advantage in many pieces

and demonstrated that he possesses a correct conception, and knows how to keep himself free from the modern one-sidedness. Above all, we liked the excellent rendering and chiseling of the specific characteristic of Chopin's Nocturne.

Regarding Mrs. Mansfeldt, we again take pleasure in quoting from a review of this artist's work published in the San Francisco Call and written by Walter Anthony, who said that Mrs. Hugo Mansfeldt "has a quick and keen dynamic sense, so needed in interpreting those wayward Hungarian melodies that Liszt transcribed. She can develop a climax quickly or draw it smoothly to its apex over many measures or rapid passages. Her strength at the keyboard in the great chords that come like thunder is almost masculine, but her sense of phrasing and her tone conception remain delightfully feminine."



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played here like one person, and they were especially successful in bringing out the various beautiful themes together with their intricate variations in a manner that put their musical charm into bold relief. By means of this splendid interpretation, the program was brought to a successful close and one of the most delightful and most intelligent recitals of chamber music ever presented here became an incident well worth remembering in the future.

SECOND MANSFELDT RECITAL NEXT TUESDAY.

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FALSE REPORT OF KREISLER'S DEATH.

With Its Usual Accuracy, the American Press Carelessly Spread a Rumor of the Great Violinist's Sacrifice Upon the Altar of His Country.

Many members of San Francisco's musical cult were shocked last week when some of the daily papers published a dispatch telling of the death of Fritz Kreisler, who was reported to have been shot while serving in the Austrian army. Intelligent readers of newspapers have long ago despaired of finding any attempt at accuracy in the news dispatches concerning war. Editorially every one of the newspapers have told us that the censorship is absolutely impenetrable, that no dispatches are permitted to leave the country, that no correspondents are permitted to come within reach of the theatre of war and that in fact it is utterly impossible to secure news. And when you turn from the editorial page to the news page you find columns upon columns of news supposed to be official and accurate. How can any intelligent person believe both the news and editorial utterings of the newspapers? One of them must be inaccurate, and we take it that the editorial announcements are correct and the news items are mainly fiction.

There is noticeable throughout the columns of the American press an unjustifiable hostile attitude toward Germany. This attitude is not so much apparent in the news dispatches themselves, which are published as they are received, whether they are glaringly stupid and false or whether they contain a grain of truth. But the hostility is contained in the headlines and in the prominence given to the allied forces. For instance, during an entire week the German army was reported to be running away, utterly routed, demoralized, and one army was even reported in the headlines to have surrendered, the name of General von Kluck being mentioned. Now the dispatches did not justify such headlines. When the Russians were reported to have been repelled by the Germans in East Prussia, the headlines heralding this event were: "Russian Forces Extricate Themselves From Difficult Position in Prussia." You see, in the case of the Germans they were routed and demoralized, but in the case of the Russians they were extricating themselves from a difficult position.

The writer does not believe that up to the time of this writing a really decisive battle has been fought. Nor does he believe that the figures published in the daily papers regarding the number of soldiers in the field are accurate. There are not so many fighting as are reported nor are there so many killed and wounded or taken prisoners. These figures will have to undergo great revisions before they come being anywhere near the truth. And so when we heard of Fritz Kreisler supposed to have been shot we felt that the report was inaccurate, for we knew from reliable authority that the great artists of the various countries at war were not sent to the firing line. They were given positions far removed from the actual engagements. As it happens, Fritz Kreisler is one of the guards that protect the bridges leading to Vienna. It will be a long time before a hostile army can move so far into Austria to endanger Vienna. We venture to predict that this will never take place. And if Fritz Kreisler lives long enough to be compelled to defend Vienna against an invading army he will be heard quite frequently in concerts and he will become older than the average virtuoso.

Incidentally, we would like to observe that 28 per cent of the population of America consists of Germans or direct descendants of Germans. Nearly all of these have become citizens or have declared their intention of becoming such. English people are known to hesitate to change their citizenship for reasons that may be creditable from their point of view and therefore not subject to criticism by anyone in a neutral attitude. Russians who have become citizens of the United States are very few comparatively speaking, while French people readily become citizens. The President of the United States has issued a splendid proclamation of neutrality, advising all citizens of America to display the strictest impartiality toward the warring nations. Although the writer's sympathies lean toward Germany, he has never expressed any hostility toward any of the other nations, and in conversation has carefully avoided hurting the feelings of people whose sympathies naturally must lie with other nations possibly opposed to the one nearest the heart of the writer. We can say without any fear of being contradicted

that NOT ONE of the French, English, and even Russian people or descendants of such with whom we have conversed have expressed such glaring prejudice against Germany as some of the American people have done during such conversations. It is true they claim that they have nothing against the German people, but against the emperor, whom they hold responsible for the war, and against a certain "militarism" that is supposed to back up the emperor.

They cannot somehow understand that the German people are behind the emperor and the "militarism" in their desire to protect their country. That the German people are as loyal as any other people. That necessarily their feelings are hurt when people blame their country for being solely responsible for this terrible war which is a blot on modern civilization, when all the wrong is placed on one side and all the right on another. They do not seem to grasp the meaning of the term neutrality. And the newspapers are helping out the sentiment spread by these prejudiced people by publishing reports of German cruelties never committed, unnecessary repetitions of the burning of cities which never were burned, of the exaction of indemnities of millions of dollars which never were asked for, and of starvation in the ranks of the German army which never took place. People of German birth or descent would be perfectly satisfied if ALL American people and the American press in general would display the same regard for German sensibilities which the French, English and Russian residents of America display toward their German fellow men.

SAN FRANCISCO OPERA CLUB ACTIVITY.

The San Francisco Opera Club, under the direction of Paul Steindorff and W. F. Rochester, will resume its activity for the coming season next Thursday evening, September 24th, at eight o'clock, in Room 205 of the German House, Turk and Polk streets, San Francisco. Several one-act operas will be rehearsed and they were selected with the end in view to give as many members as possible opportunities to appear in the various casts, which are, of course, sufficiently extensive. During the last few weeks many new members have been added to the club, but there is still room for more young ladies and gentlemen with good voices. It is the intention of the club to have a short informal dance after each rehearsal. The first performance is scheduled to take place early in December in the German House Theatre. Other performances will follow early in the spring. We can not imagine a finer opportunity for young aspirants for operatic honors to gain the necessary ease of deportment and knowledge of stage "business" than by becoming members of the San Francisco Opera Club.

PACIFIC MUSICAL SOCIETY PLANS.

The Pacific Musical Society, not deterred by the seriousness of the European situation, is planning an elaborate programme for the coming season. The first concert to be given by this society will take place late this month in the evening in the ballroom of the St. Francis Hotel. Although the organization is one which has always presented its musicians in morning affairs, and will continue to do so this year, the rule will be varied occasionally by both afternoon and night concerts. Miss May Sinsheimer, who has been a principal working factor in the society since its beginning, is chairman of the music committee this year, and she plans several innovations. The season will be characterized by the presentation of much ensemble work from the pens of the modernists, and through these channels members and friends of the society will be regaled with much that is absolutely new.

The officers for the ensuing year are Miss May Sinsheimer, first vice-president and acting president; Mrs. Aurelius Buckingham, second vice-president; Mrs. Horace Brown, corresponding secretary; Mrs. William Ritter, recording secretary; Mrs. Henry Manheim, treasurer; board of directors—Mrs. Toby Schussler, Mrs. Lane Leonard, Mrs. William Henry Banks, Mrs. David Hirschler, Mrs. Eugene Elkus, Mrs. Margaret May; hospitality committee, Mrs. William Ritter; programme committee, Mrs. David Hirschler; membership, Miss Augusta Nash; publicity, Mrs. Amy Waters Deane; settlement and extension work, Mrs. Robert A. Morrissey.—S. F. Chronicle, September 13, 1914.

We desire to add to the above item that the first concert of the season will be given by the Pacific Musical Society at the Colonial Ballroom of the St. Francis Hotel next Wednesday evening, September 23d. The feature of the program will be the interpretation of the Mozart Concerto in D minor arranged for two pianos and string quintet. Mrs. David Hirschler and Ashley Pettis will interpret the piano parts. Mr. Pettis will also play a group of piano compositions. Among the soloists will be Charles Bulotti, the tenor soloist, who will sing a number of vocal compositions.

NO ENCORES AT SYMPHONY CONCERTS.

We reprint with pleasure the following paragraph from last Sunday's Chronicle:

A new rule to be observed during the performance of the San Francisco Symphony Orchestra this season will be the elimination of all encores by soloists. It is the opinion of Conductor Hadley that encores are inartistic, and aside from lengthening the programme unduly, its "symmetry and logic of arrangement are destroyed through the introducing of material unsuited to the context." The conductor will return to San Francisco next week for the resumption of work in rehearsing the orchestra, which will be heard in the first concert of the season, October 23d. The sale of season tickets for the ten Friday afternoon symphony concerts will open at the office of Manager Frank Healy on Tuesday of this week. This sale will be for the guarantors only,

the next week to allow the regular season subscribers to secure their seats, after which orders from new subscribers will be received. Though it is too early to state the complete list of artists who will appear as soloists with the orchestra, among those engaged and negotiated for are Tina Lerner, pianist; Efrem Zimbalist, violinist; Willy Burmester, violinist; Marcella Craft, soprano; Julia Claussen, contralto; Jacques Thibaud, violinist; Josef Lhevinne, pianist, and Emilio de Gogorza, baritone.

Bully for Hadley! It is bad enough to hear some of these compositions played once under the direction of the conductor of the San Francisco Symphony Orchestra. To hear them more than once would be painful. So the establishment of a rule that does not permit encores is an excellent idea, and Mr. Hadley should be entitled to the Carnegie life saving medal.—Ed.

SAN FRANCISCO MUSICAL CLUB'S NEW SEASON

The San Francisco Musical Club will launch its season with a club meeting next Thursday morning in the Hotel St. Francis ballroom, with Mrs. Thomas H. Doane serving as club hostess for the day. The programme will comprise miscellaneous composers, who will be expounded by the following members: Mrs. Melville Herzog, Mrs. J. Reginald Mackay, Miss Valesca Schorch, Miss Adeline M. Wellendorff and Mrs. George C. Winchester. The officers of the club, elected at the close of last term in May, are: Mrs. John W. Hoyt, president; Mrs. Wallace W. Briggs, recording secretary; Mrs. Richard I. Howitt, corresponding secretary; Mrs. Randolph V. Whiting, business secretary; Mrs. Frank J. Cooper, treasurer; Mrs. Adeline Wellendorff, chairman of programme committee. The works will be distributed as follows: Sonata (Beethoven) for piano, Mrs. Herzog; aria from "Louise" (Charpentier), Mrs. Mackay; Sonata for violin and piano (Schumann), Miss Schorch and Miss Wellendorff; group of songs, Mrs. Winchester. The club will present its annual "jinks" on October 1st.—S. F. Chronicle, September 13, 1914.

HUGHES-WISMER-RILEY TRIO.

The Hughes-Wismer-Riley Trio, which appeared in four highly successful chamber music concerts last season, will be ready to present a series of new programs in the near future. Beginning on the evening of October 17th, the players will give an interesting list of works in Sorosis Hall, two other concerts to follow in the first group.

N. PERSONNE'S PUPIL RECITAL.

At a pupils' recital last Saturday several of the students working under the direction of N. Personne, were heard most creditably in a taxing programme. Miss Esther Olson, who, it was announced, has been studying only a few months and who is just a girl, disclosed a voice of unusual clarity, flexibility and range. Despite an obvious nervousness, she ascended to the high E at the climax of Gounod's "Waltz Song" with ease and on an encore achieved it still more easily.

Miss Alice May, in the contralto aria from "Samson and Delilah," proved herself a more experienced singer, gifted with poise as well as voice, and a delightful propriety of pitch. Miss Florence May Rogers has a dramatic voice of excellent range and power, under nice control. Several duets and trios by the young singers added to the musical interest of the programme and Mrs. Hilsley McCormick provided sympathetic accompaniments and piano solos that were characterized by secure professionalism.—S. F. Chronicle, Sep. 6, 1914.

MRS. M. E. BLANCHARD BEGINS NEW SEASON.

Mrs. M. E. Blanchard, the well known and exceedingly able vocal teacher, gave her first pupils' recital and tea this season in her studio in the Kohler & Chase Building. These recitals are given monthly and proved an exceptional success last season. On this first occasion the guest of honor was Miss Leslie Gutman who has completed her summer's work and is returning to her home in Willows. The program rendered on this occasion was as follows: Separation (Hillemacher), Embarquez-vous (Godard), Chant Hindou (Bemberg), Durैया; Ständchen (Franz), Verschwiegene Liebe (Wolf), Miss Leslie Gutman; Angels Ever High and Fair (Handel), Pastoral (Carey), Miss Dorothy Fyfe; The Deep Sea Pearl (Schneider), Like a Rosebud (La Forge), Requiem (Homer), The Brownies (Levin), Miss Leslie Gutman. The guests numbered about twenty-five. After the formal program Mrs. Blanchard sang the Habanera from Carmen and Ein Ton by Cornelius Frederic Biggerstaff played Impromptu A flat and Ballade A flat by Chopin with great brilliancy and artistic finish, creating unbounded enthusiasm. It is gratifying to know that teachers and artists like Mrs. Blanchard meet with such well deserved success in this community.

Arthur Shattuck, the American pianist, who, after an absence of two years, will return to the United States for a concert tour during the entire season of 1914-1915, is a genuine baseball fan, and he can figure the batting or fielding average of a player as readily as he can play an easy finger exercise. Mr. Shattuck expects to come to America a month ahead of his earliest engagements, so he may witness a number of the teams play, although he admits partiality for the Athletics of the American League and the Giants of the National League. As to the Federal League, he has as yet no choice, but says he is making a few mind bets on Joe Tinker and his merry crew of new league ball tossers. The tour of this eminent pianist will be under the exclusive management of Messrs. Haensel and Jones, of Aeolian Hall, New York City.



By ELIZABETH WESTGATE

BY WAY OF ACKNOWLEDGMENT.

Max Franck, the very progressive and up-to-date piano and music dealer of Alameda, at all times makes a point of having on his shelves, not only a full assortment of the best editions of the classics, but also all the latest and most approved publications for the use of teachers, of whom he has a large number on his list. Teachers from other cities frequently are accustomed to purchase their music from this store, as Mr. Franck often has new music in advance of other dealers. Last week his large show windows were given up entirely to the display of the new publications advertised and reviewed in our Publishers' Number, and he reports a great interest in the various works, and many orders.

Oakland, September 7, 1914.

On Thursday evening of this week the Alameda County Music Teachers' Association will hold a meeting at the parish house of St. Mark's Church, Berkeley. This is the first gathering of the members of this season. Henry Bretherick, the state president, will, it is expected, be present, to speak on the proposed standardization of music teachers. It may earnestly be hoped that the association will be able so fully to discuss the matter that it may go on record, by all means, "for" the measure. A discussion will follow Mr. Bretherick's exposition.

Plans will be made for entertaining the state convention which will meet here next year, and for the music festival to be held immediately following the convention. Miss Little, Miss Livingston and Miss Simpson will give short accounts of the recent convention in San Diego; and other members will furnish a brief program. The Oakland Commercial Club has invited the members to be its guests some evening during the latter part of this month.

The Berkeley Musical Association, now entering on its fifth successful year, intends to give, as usual, five concerts. Associate members, on payment of five dollars a year, receive two tickets to each concert. Students, properly vouched for, between the ages of ten and twenty-five years, have special privileges as to price. No dates and no specific announcements as to the artists to be heard are as yet possible, but will be made in due season. The former high standard will be maintained, it is said, without reservation.

The Music History Section of the Adelpian Club of Alameda, of which section Miss Gertrude Proll is curator, has arranged three subscription concerts, Mrs. H. A. Hebard and Miss Proll having the matter in charge. A very large list of subscribers has already been secured.

The dates are September 22d, October 13th and November 3d. The first will occur in the afternoon, and the other two in the evening. The artists engaged are the Nash-Wetmore Quintet; Mr. Harry Perry, the well-known basso, who has but recently returned from London; Mr. William Laramie, the violinist; Mr. Arthur Conradi, violin; Mr. Silvio Lavatelli, violoncello, and Mr. Uda Waldrop, piano. No programs have as yet been announced, but their excellence is assured. The intention is, not financial betterment, but to furnish really artistic programs.

Mrs. Alma Schmidt Kennedy, the piano teacher of Berkeley, invited a large number of friends to hear a program played by Mr. Douglas Bacon Soule, a young pianist, for a long time her pupil, but of late years a student under other instructors in the East and in Europe. Mr. Soule gave a well-arranged and varied program, greatly interesting by reason of his earnestness, his clear-cut technique and his individuality. Mr. Soule's list began with a charming set of variations by Rameau, in that beloved old master's quaint and unaffected style, and included the C sharp minor prelude of Rachmaninoff, a D'Albert piece written in antique style, a Debussy morceau, the Magic-Fire Music, Wagner-Brassin, and the Liszt Tarantelle—"Venezia e Napoli." Mr. Soule, I was told, plans a public career as a pianist, and this was his initial appearance in a professional capacity. His friends predict a bright future for him.

Mr. Luther Brusie Marchant, the barytone, who assisted Mr. Soule on the program, has grown greatly in artistry in the past two years. I believe it is about that length of time since I heard him last. Possessed always of a voice of beautiful and manful quality, a method of singing which delights the discerning, and the ability to invest his songs with distinction, he now sings with authority, and holds his audience in the hollow of his hand, as the phrase goes. Mr. Marchant is still a very young singer, and should attain to eminence before he is thirty years old. He sang Secchi's "Love Me or Not" with more than a hint of Bispham's galvanic power, and "Down in the Forest" and another song by Landon Ronald; compositions by Massenet, Bemberg, Lalo, Brahms and Hugo Kaun. And he interpreted "The Wanderer" (Schubert) as few men save the most experienced can do.

Mr. and Mrs. Charles Mallory Dutton are to give a musicale and reception on Friday evening, the eighteenth, at Twentieth Century Clubhouse, inviting their friends to meet Mr. and Mrs. Lawrence Strauss. A very large number of guests are asked.

A delightful evening of readings and songs was given last Thursday evening by Mme. Sofia Neustadt of Oakland, assisted by Miss Blanche Morrill, violinist, and Mr. William Carruth, accompanist. Mme. Neustadt read "Eblis," an unpublished poem by Enid Bagnold, and "The Rout of the Frost-King," an altogether entrancing poem by Professor Neustadt; and also "The Fairy Ring," another of this erudite and versatile scholar's poetic fancies. Music selected from the works of famous composers accompanied the readings. Mme. Neustadt also sang three groups of songs. The soft tints in the Art Gallery of Paul Elder where the unique recital was given cast an added enchantment on the audience.

Professor Neustadt's poems should have here far more than the brief notice which can be accorded them. They are graceful, full of fairy fancy, and an indescribable, mysterious charm.

The Half-Hour at the Greek Theatre on Sunday, August 30th, was given by Mr. Cedric Wright, violinist, a pupil of the great Sevcik, and Miss Mizpah Jackson, soprano, with Mrs. Robert Hughes as accompanist. Mr. Wright was warmly acclaimed after his playing of the Adagio from the Brahms concerto, with which profound composition he held the perfect attention of the audience. The D major Nocturne of Chopin, arranged for violin by Wilhelm, and the Caprice Viennois of Kreisler were his other offerings, which won the approbation of the several hundred present. Miss Jackson contributed as her share of the program the lovely "Come Unto Me," from "The Messiah," and Aria from "Joan of Arc," "One Fine Day," from "Madame Butterfly"—particularly well-suited to her voice and style—and some shorter numbers.



FREDERIC FREEMAN

The Efficient Pianist-Composer Who Begins His Second Successful Season in the Bay Cities

A poem by Miss Mary Van Orden, the piano teacher of Alameda, published in "The Occident," the college magazine, reached the attention of Mr. Arthur Foote; and so impressed was he with its beauty that he was moved to set it to music, and so write one of the most beautiful songs in all his long list. The verses celebrate the Bay at sunset, and are rich in imagery. A gull's note is the motif for the accompaniment, treated in a masterly way, as does not need to be said. The song is still in manuscript, but will be published in due time.

Mr. Foote's literary taste is so impeccable that his choice of Miss Van Orden's verse is a high compliment indeed.

THOMAS FREDERIC FREEMAN'S PIANISTIC ART.

Exceedingly Capable Pianist-Composer Has Made Berkeley His Home and Will be One of the Foremost Musical Factors of the Coming Season.

The Pacific Coast Musical Review has always endeavored to be particularly active in the interests of American artists. We have frequently maintained that this country possesses just as capable musicians as reside anywhere else, and we are continually endeavoring to convince our readers and indirectly the pupils and their friends of the truth of this assertion. Now that European channels are practically closed to American students, it is well to occasionally call attention to the efficiency of our American artists. During the past year, Thomas Frederic Freeman, an exceedingly capable pianist-composer, has located in Berkeley. He has been heard privately on various occasions and in every instance has not only made a favorable impression by reason of his exquisite art, but equally so by reason of a delightful personality and gentility of character. In a comparatively short space of time Mr. Freeman has made for himself a host of friends who value him both as man and musician.

Mr. Freeman began his studies in Los Angeles under that staunch piano pedagogue, Thilo Becker. He also

studied the organ there with W. F. Skeele, than whom we know of no superior organist or pedagogue. After concluding his studies in the metropolis of Southern California, Mr. Freeman went to Berlin where he studied with Godowsky for four years. He can therefore be classed definitely as a genuine Godowsky pupil and disciple. While in Europe Mr. Freeman played frequently in concerts in Berlin, also in large music centers of Holland and Belgium. Upon his return to America, after a thorough training and experience as concert artist in Europe, Mr. Freeman accepted the position of head of the piano department of the Metropolitan School of Music in Indianapolis where he also appeared repeatedly in concerts. He became known as a concert pianist throughout the State of Indiana.

After a satisfactory period of activity Mr. Freeman returned to his home city of Los Angeles and was entrusted with advanced piano classes at the Von Stejn Academy of Music, one of the most efficiently directed and successful musical educational institutions in America. He also had charge of all the harmony and ensemble work in that institution. He would never have been entrusted with such a responsible position if Heinrich von Stein, himself a very astute musician, had not been thoroughly convinced of his efficiency. Mr. Freeman appeared quite frequently as soloist and ensemble player in the faculty recitals of the Von Stejn Academy of Music. While there Mr. Freeman wrote an operetta entitled "Slumberland," for performance in the Academy, but owing to unforeseen circumstances the plans for performance of this work had to be postponed. The work is excellent, as the writer, who has heard extracts from it, can well testify.

Since locating in Berkeley, Mr. Freeman, as already stated, has played considerably in the Bay cities. Among his most important activities may be mentioned: A noon program in the Berkeley High School, a Bach program for the musical history class of the Polytechnical High School in Oakland, and also a program of polyphonic music illustrated with piano numbers for the Oakland High School. Mr. Freeman also played for the Oakland High School on the occasion of a reception given by the Oakland Teachers' Association to their delegates for the Convention of the National Educational Association in St. Paul. Mr. Freeman also played for the Summer Session choruses at the University of California and appeared as soloist during the concerts in Harmon Gymnasium. On Friday, September 11th, Mr. Freeman presented his own compositions for the Blind Institute, with Mrs. Freeman as vocalist, and the program will be repeated at the Greek Theatre tomorrow (Sunday) afternoon. Mr. and Mrs. Freeman expect to give such programs occasionally in the Bay cities. Mr. Freeman's songs are now being published and will be ready for distribution in about a month.

Among the prospective engagements of Mr. Freeman's are an appearance before the Knights of Columbus Communion Service on October 11th at the Sacred Heart Catholic Church in Oakland. In addition to all this public work, Mr. Freeman has classes in piano and theory at his studio, 2728 Garber Street, Berkeley. Concerning Mr. Freeman's efficiency as a composer and theory teacher it might be well to state that he received his theoretical training under Hermann Durra and Heinrich van Eycken in Berlin. His compositions include, besides the operetta already mentioned, many songs and piano pieces, of which a set of Variations, a Sonata Mignonne and a Scherzo Valse have already been played with much success in public. Mrs. Hannah Wolff Freeman is a pianist of international reputation, having appeared with brilliant success in Europe and America. We shall have more to say about her in subsequent editions of this paper.

DOUILLET MUSIC CLUB.

The Douillet Music Club resumed its activities Sunday afternoon, September 6th, after a two months' vacation. Miss Sayde Schultz, a talented and enthusiastic member of the club was unanimously elected president for the coming year; Mrs. Della Bryan, vice-president; Miss Barbara Roth, secretary, and Mr. Frank Mack, treasurer. This club was organized to stimulate the growth of refinement and appreciation in musical art, and has met with most gratifying results.

To the discerning mind the effort to establish higher musical ideals with its consequent good influence, beauty and refinement, results have been successfully realized by the Douillet Music Club, and the fulfillment of the idea conceived by Dean Douillet. No prejudice or lack of foresight mars the musical atmosphere of the Douillet Club, which has also gained a reputation for programs of a very high order of excellence and real musical worth. Mrs. Grace Faulkner, the past president of the club, retires with the highest esteem of all the club members; her remarkable administrative ability proved her especially suited for such a position.

The next meeting of the club will take place the first Sunday in October, at four o'clock, at the Douillet Conservatory of Music. A special feature will be a Rubinstein program in which Pierre Douillet, pianist, Nathan Landsberger, violinist, and Karl Grienauer, cellist, will be heard. Mr. Frank Mack, tenor, will sing and Miss Nell Stone will lecture. Invitations for a formal reception have been issued by the club for Tuesday evening, September 25th.

Miss Iva Rodgers, a very skillful graduate of the Pacific Conservatory of San Jose, has been appearing with much success in concert in interior California cities. She is an expert organist, pianist and accompanist. Miss Rodgers is desirous of locating in San Francisco and would like to become a member of the faculty of one of our prominent conservatories or music schools. She is an exceedingly able accompanist, in which capacity she is likely to be of assistance to one of our leading vocal teachers.

F. LOUI KING PASSES AWAY.

Distinguished Musical Educator and Founder of the King Conservatory of Music at San Jose Dies After a Serious Illness at His Home.

F. Loui King, the distinguished founder and director of the well known King Conservatory of Music at San Jose, died last Sunday after a prolonged illness. He was confined to his bed for some time and his death was not unexpected. Mr. King was one of the most successful teachers of the piano on the Pacific Coast and his pupils whom he has brought out during the last thirty-five or forty years may be counted by the thousand. Some of them are now occupying prominent positions in the artist and pedagogical field of this Coast. Mr. King arrived in California originally from Australia, and when L. S. Sherman of Sherman, Clay & Co. was approached by the Directors of the University of the Pacific (now the College of the Pacific) regarding an adequate head for the Conservatory of Music affiliated with that institution, he recommended Mr. King, who accepted the position and held it for some time, building it up to a remarkable degree. After leaving the position of Dean of the Pacific Conservatory, Mr. King established the King Conservatory of Music at San Jose, but evidently the time was not yet ripe for such an institution in San Jose at that time.

Mr. King, realizing the futility of using up all his energy on such a difficult problem, decided to go to Portland, Oregon, where he proved unusually successful. After some time of work in the Northwest, Mr. King returned to San Jose and again devoted his time to the establishment of his pet plan—the King Conservatory of Music, and this time his efforts met with



WALTER ANTHONY
The Able Music and Dramatic Critic of the
San Francisco Chronicle

WALTER ANTHONY WRITES FOR CHRONICLE.

As stated in the Pacific Coast Musical Review several weeks ago, Walter Anthony, who did such excellent work on the San Francisco Call for several years, has now been added to the staff of the Chronicle. Mr. Anthony is the musical and dramatic critic of that influential paper and his work is again admired by thousands of music lovers and musicians. Mr. Anthony is a facile writer who knows sufficient about music to write intelligently and convincingly. He is very fair minded and does not apply the whip of severity unless such treatment is deserved. Mr. Anthony also has a fond spot in his heart for our resident artists and whenever his numerous duties do not prevent him from paying attention to local events he is ever ready to bestow upon them necessary encouragement. We have never known him to be malicious or dictatorial and we know that his musical education has been such as to qualify him for the responsible position he now fills so ably. We congratulate both the Chronicle and Mr. Anthony upon this happy choice.

FINE CELLIST AT THE ORPHEUM.

Hans Kronold, the exceedingly accomplished cello virtuoso who is now appearing at the Orpheum, is creating much enthusiasm by reason of his splendid work. His tone is smooth and mellow and his intonation excellent. He plays with spirit and inborn musicianship, and, while his repertoire is restricted to the lighter phase of musical literature in order to appeal to the audiences who do not attend classic concerts, he often secures exceedingly effective artistic phrases. He is especially successful in the interpretation of pianissimo passages which he executes with great skill and finesse. He has a tendency to introduce the "portamento" more frequently than necessary, no doubt laboring under the mistaken idea that emotionalism is hereby emphasized, while in reality it results in musical "mushiness." There can not be any doubt regarding the fact that Hans Kronold is a cellist of distinction and those fond of this splendid instrument will not regret visiting the Orpheum and listening to this exquisite artist.

The Orpheum bill next week will be headed by the delightful comedienne, Hermine Shone, who will present "The Last of the Quakers," an idyllic comedy in one act by Edgar Allen Wolf. It is a unique combination of modernism and Quakerism. Miss Shone as Pamela Roythorne is particularly happy and is credited with making the most emphatic hit of her career. She is supported by an admirable little company. The Six American Dancers, a sextette of stylish steppers, consisting of Estelle Lovenberg, Adelaide Lovenberg, Evelyn Ramsay, William Prucella, Charles Conner and Thomas Neary, will appear in an entirely new act which includes a most unique and beautiful series of dances conceived and produced by Mr. Lovenberg. One of the chief features will be "Six Periods of American History," each being represented with a different style of dance and an appropriate costume. They are: "Indian," "First White Man," "Dutch," "English," "1850" and "1914." Other dances in this novelty are "The Demure Mademoiselle," "The Graceful Grisettes," "The Dancing Hussars" and "The Little Wooden Soldiers."

Ismed, a famous Turkish pianist, who comes direct from Constantinople, is a positive sensation not only as a musician but as a showman. His performance will be found very entertaining and much out of the ordinary. Maurice Burkhart and Elmore White, who style themselves "Home Hitters in the Singing League," certainly know how to put a song across the footlights as well as how to make a home run into public favor. Binns and Bert, two young Englishmen who have made the world laugh, call themselves "Wrinkle Erasers." They present a gymnastic performance in a humorous manner with decidedly unconventional makeups. They are dashing, daring, clever, diverting and original. With the program Hans Kronold, the famous cellist; Alexander and Scott and Jesse L. Lasky's "The Beauties" will close their engagements.

ALCAZAR THEATRE.

"Maggie Pepper," Rose Stahl's famous successor to "The Chorus Lady," will be the offering at the popular Alcazar Theatre next week, beginning on Monday night, September 21st, with the Alcazar's new players, headed by Ralph Kellard and Alice Fleming in the cast. The new players are now firmly established in the hearts of local theatregoers who are looking forward to a long season of continued successes at the pretty playhouse on O'Farrell Street. "Maggie Pepper" easily ranks as one of the most important productions of the year—not only because of the wonderful popularity it enjoyed at Miss Stahl's hands, but because the new Alcazar players promise to give it a production that will be worthy of its famous predecessor. Maggie Pepper is a shop girl in a large department store in New York; she is canny, sophisticated, but a large-hearted young person, with a mind of her own—and a forceful and characteristic way of expressing it.

When Joe Holbrook, the son of her former employee, returns from Europe to take up his father's business, owing to the latter's death, Maggie makes such an impression on him that he turns over the buying to her and looks to her for pointers on how to run the business. This gains no end of enmity for Maggie on the part of John Hargen, the general manager of the store, to whose niece, Ethel, young Holbrook is engaged to be married. Further complications ensue when Joe falls in love with Maggie Pepper. Later there is considerable mystery about a theft that has been committed in the store and, in the trouble that follows, Maggie leaves. Of course, suspicion points to her but when Holbrook asks her hand in marriage the story is brought to a happy and satisfactory conclusion.

DE WOLF HOPPER AT GREEK THEATRE.

A signal honor has been conferred on De Wolf Hopper and the Gilbert and Sullivan Opera Company by the Musical and Dramatic Committee of the University of California, of which Prof. William Dallam Ames is chairman, through an invitation to present "Trial by Jury" at the Greek Theatre. This little-seen Gilbert and Sullivan masterpiece will be given on Friday afternoon, September 25, at 3 o'clock.

"Trial by Jury" will be preceded by a concert of gems from the repertoire of the Gilbert and Sullivan Opera Company, consisting of solos, duets and ensemble numbers, contributed to by Hopper and the following distinguished members of the organization. Idelle Patterson, Gladys Caldwell, Jayne Herbert, Anabel Jourdan, Maude Mordaunt, Una Brooks, Arthur Aldridge, Herbert Waterous, Arthur Cunningham, John Willard, Herbert Crippie, Henry Smith and C. W. Phillips. There will be an orchestra of forty pieces.

The affair promises to be one of the most unique and important in the history of the Greek Theatre. "Trial by Jury" has not been presented professionally in this country in something like thirty years, probably because it in itself is not long enough for a complete entertainment. It is one of the most delightful of the Gilbert and Sullivan works. The music is wholly beautiful while the book discloses Gilbert at his wittiest. The operetta will not be given elsewhere in this vicinity than at the Greek Theatre. Following is the cast of principals that will interpret "Trial by Jury":

The Judge	De Wolf Hopper
The Defendant	Arthur Aldridge
The Counsel	John Willard
The Usher	Arthur Cunningham
The Foreman of the Jury.....	Herbert Waterous
The Plaintiff	Gladys Caldwell
The First Bridesmaid	Anabel Jourdan



MISS SAYDE SCHULTZ
President of the Douillet Music Club

Tickets are for sale at Sherman, Clay & Co.'s, San Francisco and Oakland; the Associated Students' Store, Tupper & Reed's, Glossner, Morse & Geary's, the Sign of the Bear, and Sadler's, Berkeley. Popular prices will obtain.

CABIRIA AT THE CORT.

"Cabiria," the wonderful photo-spectacle, comes to the Cort Theatre for an engagement of a single week commencing Sunday night, September 20, with matinees daily. It is doubtful if any attraction has appeared in San Francisco in a very long time that has created wider interest and caused more discussion than this "historical vision of the third century before Christ," as it has been called by its author, the gifted Italian poet and dramatist, Gabriele d'Annunzio. Just now, when the greatest armies in the world's history are engaged in a mighty clash, "Cabiria" is of especial interest, and students of ancient history regard the work highly. The time of this vast photo-drama is when Rome and Carthage were engaged in that titanic struggle which resulted in the final supremacy of the former, and was followed by the consolidation of the Roman Empire which shortly before the Christian era probably reached the epogee of its greatness. In the film an attempt is made, and with great success, to show life as it was lived in those strenuous times. Historical characters such as Scipio, Hannibal, Archimedes and other great warriors and personages of the time appear. The Greek philosopher, Archimedes, is shown utilizing the power of the sun for the purpose of creating conflagration. He burned up the Roman fleet by fixing the solar rays upon the ships. Every schoolboy knows that a double convex glass possesses the power of concentrating the solar rays. Archimedes was probably the first to discover this fact.

HALF HOUR OF MUSIC.

The program at the Half Hour of Music in the Greek Theatre, Berkeley, on Sunday afternoon, September 6th, was given by Mrs. Leota Schenk, soprano, pupil of Mrs. D. P. Hughes, assisted by Miss Edna C. Horan, violinist, pupil of Otto Rauhut, Carl Schmidt, flute, Mrs. Robert M. Hughes, accompanist, and D. P. Hughes, organist. The program was an excellent one, the players and singers being enthusiastically encoored and repeatedly applauded. The following compositions were presented: Ernani, Ernani Involami (Verdi), Mrs. Schenk; Concerto No. VII, First Movement (De Beriot), Miss Horan; (a) Bolero, "Merce, dilette amichi" (Verdi), (b) Irish Love Song (Ruthven Lang), Mrs. Schenk; Meditation (Massenet), Miss Horan; Air of Salome, from "Herodiade" (Massenet), Mrs. Schenk; "Heaven hath shed a tear" (Kücken), Flute obligato by Mr. Schmidt, Organ part arranged and played by Mr. Hughes.

The Musical Profession and the Musical Review

Notwithstanding the obvious necessity of a representative organ that defends the rights of the musical profession in certain territories of the United States, there are many leading members of the musical cult who do not concede the right of such a musical organ to the support of the pedagogues other than subscriptions. They frequently present the opinions that advertising is undignified.

Nevertheless, whenever a member of the musical profession is in trouble he usually turns to the musical journal either for advice or for defense. We have in our possession hundreds of letters to prove this assertion. We have never failed to respond to calls for assistance, whether they came from advertisers or from non-advertisers. The paper is now in its Thirtieth Year of continuous publication, and it has always been published in the interests of the entire profession, never demanding anything unreasonable.

But our principal ambition has not yet been fully realized, namely, that the Pacific Coast Musical Review should be larger in the number of its pages, more extensive in its news service and still bigger in its circulation among students and their parents. Among the thousands of artists and teachers residing on the Pacific Coast only one hundred are advertisers in this paper.

Our record of nearly thirteen years of continuous publication purely in the interests of the profession should entitle us to the united support of such profession. We have refused several very tempting offers to leave this Coast or sell the publication, thereby making sacrifices on our part, and made them gladly. Still there are hundreds of teachers and artists who are not willing to even support this paper by means of advertisements.

The Pacific Coast Musical Review reaches the musical public at large—not only members of the profession, but students and their parents. Thousands of copies are sold during the year to students and their friends by reason of our careful reviews of *Students Recitals*. Not even a daily paper has such a large exclusively musical circulation as this paper has on this Coast. And still there are hundreds of teachers who lose thousands of dollars, because they can not understand the usefulness of an advertisement in these columns. To prove the great advertising value of this paper we call the attention of every member of the profession to the class of teachers and music dealers represented in its columns. They belong invariably to the most successful class of teachers, artists and dealers on the Pacific Coast.

Pacific Coast Musical Review

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SHORT ITEMS OF INTEREST.

The Manning School of Music announces that it has added Julius Gold, professor of musical science of Drake University, to its faculty. Mr. Gold arrived in San Francisco a short time ago after scoring a series of brilliant successes as a musical educator in the East. His former home was in San Francisco and he returns well equipped to enter the ranks of our foremost pedagogues and artists. In a recent issue of the Examiner Redfern Mason spoke at length of Mr. Gold's ability, and we shall be pleased to publish this interview in the next issue of this paper.

Frank W. Healy, the energetic manager of the San Francisco Symphony Orchestra, informs us that Marcella Craft will be the first soloist at the symphony concerts. She will sing on November 6th.

Among the home comers from Europe will be Miss Enid Brandt, who expects to sail September 12th from Liverpool on the St. Louis to New York. In common with hundreds of other musicians, Miss Brandt has canceled many bookings. Her first appearance of this season was to have been made in Berlin on September 27th. Miss Brandt is returning with her aunt, Miss Wertheimer, who has chaperoned the young pianist on all her tours.—S. F. Chronicle.

Mrs. Giacomo Minkowsky, who recently opened a San Francisco studio, has begun excellently, having already quite a class of vocal students. Everyone who has been associated with her praises her excellent knowledge of vocal art. Among her pupils are several of San Francisco's well known artists and teachers. Mrs. Minkowsky continues her work begun in Dresden which included a course for vocal teachers, how to instruct others and how to impart knowledge of vocal art. Mrs. Minkowsky also devotes much attention to the training of the speaking voice, causing concise diction or enunciation. She pays particular attention to the art of breathing.

Ashley Pettis gave a pupils' recital at his studio, 818 Grove Street, Berkeley, on Saturday afternoon, September 12th. The event was a brilliant success and the students participating in the program acquitted themselves with honor. The following program was heartily applauded: Duets—Berceuse, Swing Song (D'Ouville), Christmas (Miller), Mrs. F. W. Ross and Jack Ross; Two Etudes (Heller), Jack Ross; Sonata in G (Haydn), Ruth Dyer; Impromptu, A flat (Schubert), Anna Kennedy; Scherzo, B flat (Schumann), Scotch Poem (MacDowell), Miss Rospiller; First Movement from Sonata in E minor (Grieg), Miss Handholdt;

Humoresque (Heller), Arabesque (Debussy), Miss Helen Card.

The Beethoven Piano Club, consisting of the pupils of Roscoe Warren Lucy, met for the first time this season in the music room of Mrs. Lillian Swale Slemmon's residence in Oakland on Sunday afternoon, August 30. There was an unusually large attendance and an excellent program was rendered as follows: Sonata, Op. 31, No. 3 (Beethoven), Miss Olive Peters; Prelude and Fugue in E flat (J. S. Bach), Miss Margaret Douglas; Sonata, Op. 26 (Beethoven), Miss Mabel Button; Gnomesreigen, Concert Etude (F. Liszt), Miss Grace Jorges; Sonata, Op. 13 (Beethoven), Miss Beatrice Sherwood; Faschingswank Suite (Schumann), Miss Aileen Murphy.

A violin recital of more than ordinary interest is announced by Prof. T. D. Herzog to take place at his studio, 2100 Sutter Street on Wednesday evening, October 1st. On this occasion Prof. Herzog will present his pupil, Miss Lilly Swaey, nine years old, performing from memory a program of artistic violin solos. The Herzog Orchestra will also assist. The program will appear in a later issue.

CHRISTINE MILLER IN BERLIN.

Speaks Interestingly of War Conditions in the German Capital and Tells of Courtesy Toward Americans.

Christine Miller, the contralto, is in Berlin studying German, according to a letter under the date of August 24 from the Kaiser's capital addressed to her manager, Fitzhugh W. Haensel. In part, Miss Miller says:

"I don't know how it is in other parts of Europe but here in Berlin I have no trouble getting my American Express drafts cashed. I am somewhat like the man in Raymond Hitchcock's song who was 'all dressed up and nowhere to go,' but during my enforced stay here I am studying German and can even make myself understood (sometimes).

"I was over at the American Embassy a few minutes ago and found the entire square where the embassy is located crowded with Americans who were just as anxious to know where they are at as myself. I have no passport but hope to get one when I reach the Ambassador.

"I see prominent people from the U. S. A. on all sides. While I was over near the American Embassy I met H. J. Heins of Pittsburgh. He is the pickle man who advertises the 57 varieties. We talked Pittsburgh, music, pickles, and I think about everything except the war which is the one subject on which a general embargo rests.

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"This hotel—and every other with an English name—now finds itself nameless. All English names have been painted out and streets bearing English names have the signs destroyed, so that if you wish to go to some street of an English name you must say, 'The street which was called Wellington' (or whatever the name was), and then they show you the way.

"I can get home by way of the Holland-American Line, and expect to leave here on or about October 1st, as I have been promised an acceptable state room by that date."

The Pacific Coast Musical Review is in receipt of greetings from Mme. Bernice de Pasquall, who at the time of writing (August 4th) was in Rome, Italy. It required just a month for the message to reach this city.

The Krüger Club will meet Monday evening, September 21, at Mr. Krüger's Studio, Kohler & Chase Building, where an interesting program, consisting of compositions by Haydn, Beethoven, Schumann, Chopin and Leschetizky, will be rendered by Miss Josephine Mathews, Anna Lieb, Miss Ethel Denny, Mary Franklin and Miss Audrey Beer.

A system now is being organized by the Panama-Pacific International Exposition by which photograph tickets are being prepared for all employees. These admissions are bought by the employees at a nominal price so that the exposition is practically abolishing passes.

Henry Perry, the well known basso, left London on July 15th, and arrived here in time for Uda Waldrop's Bohemian Club Midsummer Jinks which was given at Bohemian Grove on Saturday, August 8th. Mr. Perry came specially to attend this event on account of his friendship for Mr. Waldrop and he is now glad he did so, as soon afterwards the war prevented many Californians from returning.

Harald Pracht, the successful baritone, has left Grace Church where he has sung for the last six years as successor to Homer Henley, and is now singing at Trinity Church. He also is the baritone soloist at the Geary Street Temple.



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REVIEW OF NEW PUBLICATIONS.

By Elizabeth Westgate.

Album of Twelve Songs. American Composers. Boston Music Company.

If a reading of the titles of the songs in this book—and particularly of the names of the composers—does not impel singers to its purchase, I am sure no comment here set down will do so! Most of them are known, but to have them in this handsome and convenient album will be pleasant to any singer.

Atherton, P. L., "Oh, Like a Queen".....	Page 5
Clough-Leigher, H., "My Lover He Comes on the Skee".....	8
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Russian Composers. Album of Ten Songs. High or Low Voice. Boston Music Company.

This fine collection contains the following: "But Lately in Dance I Embraced Her," by Arensky; "Poisoned," by Borodin; "Three Birds," by Cesar Cui; "The Three Holy Kings," by Gliere; "Slumber Song," by Gretchaninov; "When We Parted," by Ippolitof-Ivanof; "Song of the Hebrew Maiden," by Moussorgsky; "Dawn of Night," by Nikolayef; "Song of India," by Rimsky-Korsakov; and "To Music," by Tscherepnin.

This truly remarkable collection is fairly representative of those of the modern Russians in the contemplation of whose genius the musical world is taking heart. It is not necessary here to speak of Arensky's poignant song, already known and sung by artistic singers the world over. The "Song of India" is in celebration of the wonder-bird, the phoenix, and of the jewels of that realm. It is a song that fires the imagination, at the same time that it calls on the best powers of a finished singer. The "Song of the Hebrew Maiden" is a setting of a paraphrase by a Russian poet of a portion of The Song of Solomon; and is an impassioned lyric full of semi-barbaric harmonies and a melody of haunting beauty. "The Three Holy Kings" is, as may be guessed, a Christmas hymn, beginning and ending with all the simplicity of a chorale, but with a middle portion expressing the glowing star, which is lovely beyond telling.

The songs all have translations into English by Nathan Haskell Dole, and some have French or German poems (from Heine and Coppee).

THREE CONCERTS AT ADELPHIAN CLUB.

The Adelphian Club of Alameda announces three concerts to take place at the Club-house on September 22, October 13 and November 3. Mrs. H. A. Hebard, and Miss Gertrude Prohl, Curator of the Music History Section, are much gratified by the interest which music lovers are taking in the affairs, a large subscription list having been obtained. At the first concert Miss Carolyn Augusta Nash and Mr. Ralph Duncan Wetmore will present some interesting novelties for two violins, and, by special request, the Schubert Quintet for Piano and Strings, which was so enthusiastically received at the concert series which these artists gave at the Hotel St. Francis. The complete program is as follows: "Forellen," Quintet for Piano and Strings (Schubert), Miss Carolyn Augusta Nash, piano, Mr. Ralph Duncan Wetmore, violin, Mr. August E. Wiebalk, viola, Mr. Rudolph Kirs, violoncello, Mr. Louis J. Prevlati, contrabasso; Caprices for Two Violins (Vieuxtemps), Andante, Allegro, Saltarella (Wieniawski), Miss Nash and Mr. Wetmore; Sonata for Piano and Violin, Op. 78 (Raff), Miss Nash and Mr. Wetmore; Symphonie Espagnole, for Violin (Lalo), Mr. Wetmore, Miss Nash at the piano.

The Relief Fund of the "Over Seas Club," which is in aid of the widows and orphans of British naval and military men lost during the present European struggle, received quite an impetus from the receipts of a musical given by Miss Audrey Beer, pianist, and Jusuf Dermott, violinist, at the Hotel Braemar, Berkeley. Miss Beer's splendid rendering of the selections contributed showed her to be a musician of remarkable ability and temperament, while Mr. Dermott proved himself a violinist of an exceptionally high order, his technique and interpretation leaving nothing to be desired in his playing of difficult selections. Miss Beer acted as an able accompanist. The program was:

Concert Etude, Op. 23, C major (Rubinstein), Etude, Op. 25, No. 1 (Chopin), Miss Audrey Beer; Concerto, A minor (Gesangsscene) (Spohr), Preislied, from "Die Meistersinger" Paraphrase (Wagner-Wilhelmy), Jusuf Dermott.

Christine Miller, the distinguished American contralto, has cabled from Berlin that she is well and as happy as possible under the circumstances. She will be able to return to America in time to resume her numerous engagements.

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Price 10 Cents

MANAGER WILL L. GREENBAUM ANNOUNCES HIS PLANS FOR SEASON 1914-15.

Among the Artists to Appear During the Beginning of the Season are Olive Fremstad, Rudolf Ganz, Evan Williams and John McCormack. The San Francisco Quintet Club Will Represent Chamber Music.

After a vacation trip of many months, Manager Will L. Greenbaum is again at the managerial helm and steering his musical bark for the open sea. On account of the war troubles, Mr. Greenbaum says he will not make any announcements of definite dates for his events until he is positive that he can keep his promises. For his opening attraction he announces Mme. Olive Fremstad, the great dramatic soprano of the Metropolitan Opera House. It is just ten years since this brilliant Wagnerian artist made her debut at the Metropolitan. Nine years ago she visited this city with that organization and appeared in "Tannhäuser," and as "Kundry" in the memorable production of "Parsifal" in conjunction with those great stars, Burgstaller, Goritz and Van Rooy. In 1906 she again came with this organization, but alas! the season lasted but for two nights for reasons that the world will never forget. On the second of these nights Mme. Fremstad sang the role of Carmen with Caruso as Don Jose, Journet as Escamillo and Bessie Abbott as Michaela; six hours later Mme. Fremstad was a refugee in our park. In New York Mme. Fremstad is one of the reigning favorites and her appearance in "Tristan und Isolde" is always synonymous with a sold-out house at the Metropolitan.

This season Mme. Fremstad will not appear at any opera house, devoting her entire time to her first trans-continental concert tour. So great has been the demand for her appearances that Mr. Greenbaum has only been able to secure two dates, the first of which will be Friday afternoon, October 16, at Ye Liberty Playhouse in Oakland and the second on Sunday afternoon, October 18, at the Columbia Theater in San Francisco. The scale of prices will range from \$2.50 down to \$1.00. In November, Rudolph Ganz, "the pianist with a message," will give two recitals in this city as will also Evan Williams, the Welsh-American tenor, who has been such a favorite in the East for the past few years but who has never before appeared in the West. Williams is said to possess a voice of most unusual beauty and is considered the greatest oratorio tenor living. In December Arrigo Serrato is booked, but this violinist has been on tour in Europe with Busoni and his whereabouts have not yet been discovered. Should he not be able to fulfill his contracts it is probable that Carl Fleisch, whom Alexander Saslavsky told us recently was a genuine colossus of the violin, will fill his dates. Another artist of whom Greenbaum is doubtful is the heroic Czech tenor, Leo Slezak, but he is positive that the genial John McCormack will be on hand as scheduled.

Alma Gluck, the soprano, will be another newcomer in the Western field. This artist is so well known through her Victor records and her successes at the Metropolitan that she scarcely needs an introduction to our music lovers. Sembrich pronounces her "the coming queen of lyric song." Josef Lhevinne is due in February unless detained by the war, and in March we shall hear from Zimbalist, the Russian violinist, and Maggie Teyte, the charming little Anglo-Irish artist, whose failure to appear here with the Chicago Grand Opera Company proved so great a disappointment. Miss Teyte is a mistress of the art of concert singing—one of the few operatic stars who can hold an audience in recital. Then we are to hear Julia Gulp, the Dutch lieder singer; the Barrere Ensemble of Wind Instruments, and several other attractions. Last, but by no means least, we shall have another visit from Pavlova and her complete ballet company and orchestra with an entirely new repertoire of ballet productions. In addition to all these events Mr. Greenbaum has undertaken the management of the San Francisco Quintet Club, full particulars of which will follow.

The San Francisco Quintet Club.

San Francisco is to have a new chamber music organization this season through the efforts of that well known music lover and patron, Elias M. Hecht, whose skill as a flutist is well known to this community. For many years Mr. Hecht has been devoted to the study of ensemble playing and for the past two years has maintained a quintet which has been practicing continuously. Some months ago the members of the organization played at a concert of the Pacific Musical Society, a composition by Brandt-Buys, and it was the consensus of opinion that no better ensemble work had ever been heard in this city outside of the playing of the Kneisels and the Flonzaleys. Since that time many demands have been made for the appearance of the organization in public, so it has been finally arranged to give a series of three unusually interesting programs under the direction of Manager Will L. Greenbaum.

The members of the San Francisco Quintet Club are Louis W. Ford, violin; C. B. Evans, viola and violin; Victor de Gomez, violoncello; Gyula Ormay, piano; and E. M. Hecht, flute. At two of the concerts the club will have the assistance of Nathan Firestone, viola. The object of the club is to present chamber music compositions of the larger forms, as the smaller forms are already well represented on the programs of those excellent organizations, "The Pasmore Trio," "The Hughes-Wismer-Riley Trio," "The Nash-Wetmore-Villapando Trio" and "The Minetti Quartet." Three concerts will be given the first season in the Colonial Ballroom of the St. Francis Hotel with the following interesting programs:

Sunday Afternoon, November 1.

1. Terzet for Violin, Viola and 'Cello.....Dohnany (First time in this city)
2. Quartet—Flute, Violin, Viola and 'Cello.....Mozart
3. Quartet—Piano, Violin, Viola, 'Cello.....Chausson (First time in this city)

Sunday Afternoon, November 20.

1. Quartet, B flat major (Strings).....Haydn
2. Trio, Op. 25—Flute, Violin, Viola.....Beethoven
3. Quintet, F minor—Strings and Piano.....Cesar Franck

Sunday Afternoon, February 28.

1. Quartet, Op. 26—Piano and Strings.....Brahms
2. Trio, Op. 77—Flute, Violin and Viola.....Max Reger (First time in this city)
3. Quintet—Piano and Strings.....Rheinberger (First time in this city)

In order that attendance at these concerts may be within the reach of every music student the price of



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season tickets in the unreserved seats will be ONE DOLLAR. Not even in the big music study centers of Europe can such programs be heard at a lesser rate. Just think! 33-1-3 cents per concert. And, furthermore, conservatories, music study clubs and classes of pupils arranging for a block of twenty tickets can secure a further reduction of 25 per cent on application to Manager Greenbaum, thus bringing the price down to 25 cents per concert. For those who desire reserved seats the price will be \$2.00 for the season. At single events the prices will be \$1.00 reserved and 50 cents for the unreserved seats. Applications for season tickets may now be sent to Mr. Greenbaum, 101 Post Street, San Francisco, Cal. The giving of these extraordinary concerts is not a commercial venture on the part of either Mr. Hecht or Mr. Greenbaum, for if the capacity of the room is filled it will barely pay the expenses of the undertaking. It is truly a labor of love for art's sake on the part of both of these gentlemen.

Mrs. A. F. Bridge was hostess at a delightful musicale at her studio on Scott Street last week. Mrs. Charles Preusser (Miss Serena Blad) was the guest of honor. Mrs. Preusser, who leaves this week for a tour of the Orient, gave the guests a rare treat in a well arranged program. Her voice, a dramatic mezzo soprano, was never heard to better advantage.

LUCIA DUNHAM REPRESENTS HIGHEST ART

Distinguished American Concert Singer Tells Editor of Pacific Coast Musical Review About Her Aspirations and Her Love for Realism.

The musical "atmosphere" of a community is not so much dependent upon the number of people that attend grand opera or concerts, but upon the class of artists and musicians who reside in a community and thereby are able to introduce the right kind of music and musical understanding in the homes of a city. The more capable musicians are active, the more capable students are being introduced. Therefore a community can not do better than encourage all competent teachers and artists who elect to locate within its borders, for competency in education and concert work eventually means a better realization of what good music consists of, and familiarity with the best in music means the existence of a musical "atmosphere."

Among the efficient artists and teachers who have located in the Bay cities within the course of a year is Lucia Dunham, who has opened a studio in Berkeley and who has done some concert work of a high order during the season. Indeed we can say, without fearing to be extravagant, that Mrs. Dunham is by all means one of the very best concert singers we have ever listened to. She is especially efficient in the interpretation of the various schools of classic song and the ever delightful folksongs of the various nations. Her diction in all languages, and especially in English, is so distinct and so concise that it easily forms an example well worthy of emulation by anyone who desires to become efficient in this essential branch of vocal art.

Lucia Dunham was born and bred in New York City. She is THE ideal American artist. She is a graduate of the famous Institute of Musical Art of New York City. She studied operatic repertoire under the late M. Giraudet of the Paris Conservatoire, and song repertoire under Georg Henschel. Frequent chats with Mrs. Dunham have convinced us that she is satisfied with nothing but the highest form of vocal art, so, although the dramatic phase of opera made a strong appeal to this artist's ambitions, she has devoted the last few years to the exploitation of the art of "lieder" singing, and lecture recitals of folk songs of all nations. In both of these classes of repertoire, which are as extensive as they are varied, Mrs. Dunham has excelled to a gratifying degree. This versatile vocalist has also done much church work and has been exceptionally successful as a vocal teacher.

Mrs. Dunham is a pronounced lover of nature, her great aspiration being to interpret life "as in itself it really is," expressed in either folk or art song. This is certainly not an easy task, for, as she so ably expressed it, "even after deep study of the technical, intellectual and emotional aspects of a great song, there remains its elusive inner content to be suggested or visualized. One is either inside or outside the song. There should be no wobbling. The best is always, Simply great in effect, though far from simple to achieve! Someone has said that sincerity and simplicity are the foundations of art, which may sound trite but is worthy meditation. Great songs are great because they contain the ineffable beauty of truth. To tell the truth and shame the devil of false sentiment proves both interesting and instructive.

"Some of the necessities for the development of an artistic singer are musical intelligence and ear, concentration, conscience, broad sympathies, imagination, temperament—that rare and priceless something in whose name so many sins of dramatic hypocrisy are committed—and a sense of humor. Incidentally, a good voice to start with ought to make the going smoother. All must be carefully and everlastingly disciplined and trained. Successful teaching of voice development involves a subtle blending of the physiological and the psychological. In an ideal voice there is the minimum of body and the maximum of soul. A study of the values in articulation should be a part of all voice training. Spiritual experience and self knowledge make for the only ultimate values, and only as one understands and grows can one help others to grow. A school of constructive criticism as a corrective for rampant, destructive or hyper-criticism, which inevitably defeats its own ostensible purpose, would be an education alike to both critic and criticized (performer)."

Mrs. Dunham would like the "message" of her songs to "renovate the soul like elemental fire," but "would rather deliver the message than talk about it." Surely anyone who is able to express so eloquently the purposes of her mission is equally competent to "practice what she preaches," and the writer, for one, is willing to vouch for Mrs. Dunham's artistry. She is planning to repeat her last season's successful recitals of classic song and folk songs and ballads. She will also give several new programs, including songs by Ravel, Schoenberg and others. She will continue to teach, and although leaving for the East in January to fill a number of important engagements, she will return early in

(Continued on Page 3, Col. 3)

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¶ Therefore let us bring into our lives and homes every influence that makes for happiness, harmony and peace—that clears our thoughts and helps us to calm vision.

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HERMANN GENSS RETURNS FROM EUROPE.

After Scoring Brilliant Successes as Composer and Conductor, Well Known Pianist and Pedagogue is Forced to Return on Account of War.

In accordance with a letter received by the Pacific Coast Musical Review early last week no doubt delayed in transmission, as it did not arrive here until three weeks after its date (August 19), Hermann Genss, after scoring a series of triumphs as operatic composer and conductor, has decided to return to San Francisco, his former field of activity. As we were in the act of writing this article we discovered that Mr. Genss had already arrived in this city last week. His opera, "Hunold, the Minstrel," was such a success that the publisher had already signed contracts with eight prominent theatres, and the war destroyed all the splendid opportunities, causing a loss of several thousand dollars. Most of the German theatres are closed entirely and the few that are opened present patriotic pieces at reduced rates. Concerts are entirely excluded from the sphere of entertainment. Mr. Genss, therefore, decided to return to San Francisco where his talents and genius as pedagogue and artist are already so well known. He has sought and obtained the assistance of Miss Margaret Kemble, the well known opera lecturer, and several of his former pupils, including the Misses Wood, Charles Bulotti, Miss Turner, Miss Lundegaard and others will co-operate for the purpose of presenting scenes from his latest operatic success arranged for two pianos and string instruments. During the Exposition Mr. Genss will endeavor to secure presentation of the entire opera, with English text.

We take pleasure in reproducing the following translation from a criticism of Mr. Genss' opera which appeared in the (Weser Zeitung of Bremen, Germany, where the opera was presented:

"The eighth performance of the opera, 'Hunold, the Minstrel' (The Pied Piper of Hamelin), by Herman Genss, took place yesterday before a sold-out house under the personal direction of the composer. The success of this production was simply sensational and surpassed all its preceding triumphs. The audience expressed its admiration in the most enthusiastic manner and the composer was surely impressed in no uncertain way that his beautiful work is highly regarded in this city. I have already expressed my opinion regarding the fine spirit of unity between the libretto and the score and the excellent treatment of the story on the part of the poet-composer. Yesterday's performance distinguished itself in many details from the preceding ones. The influence of the composer upon the entire artistic ensemble was plainly noticeable. The master dominated so strongly over orchestra, chorus and soloists that he did not only inspire these to a genuine enthusiasm for their respective tasks, but he drew his audience irresistibly within the magic circle of his personal charm. He heightened the already important theatrical effect of the performance by reason of his commanding greatness as orchestra and chorus director and also as stage director by animating the various choral mass-effects and individual histrionic activities. (I would like to call particular attention to the wonderful orchestral part which seemed to be endowed with a soulful tonal charm exquisitely emphasized under the director's baton. By adequate emphasis of the leading motives, the many fine phases of tone coloring, the proper balancing of the various groups of instruments and an exceptionally impressive mode of emotional expression, our orchestra convinced the master, who conducted without a score, that it possessed an understanding of his intentions which could only be explained by its own enthusiasm for the beautiful work.)

"Prominent, because of its exterior effect, was again the enchanting scene, the entrance of the children and the dramatic-emotional finale of the first act, the big scene of Gertrude and the subsequent magnificent love duet with Hunold, the magical close of which exercised an enchanting influence upon the mind, the second act, the quintet in the third act and the brilliant orchestral prelude, of which an encore was demanded, and finally the entire fourth act which formed a grand finale and the climax of the opera. The gradual incline toward a climax throughout the opera is immense. There is never any flagging, but a well thought out variety of action and contrasting dramatic effects retain and increase the interest from beginning to end.) This opera undoubtedly exhausts the popular and dramatically grateful material in a most complete manner and it will surely become a repertoire piece of our various opera houses. Directors of various opera houses attended the

production and, as we were informed, performances are assured in Halle, Leipzig, Magdeburg and Cologne for next season. We are looking forward with interest to the presentation of the master's second opera, 'Manuel Venegas,' which has been secured by our Municipal Theatre for the coming season.

"After the close of every act there was hearty applause. After the third act the audience called for the composer, who was presented with a laurel wreath and floral tributes, and the participants, bestowing upon them twenty curtain calls, and after the close of the opera another ovation was given the composer which did not seem to end at all."

Mr. Genss has opened a studio at 1448 Union Street, corner of Van Ness Avenue, and is already busy receiving his former pupils and beginning new classes of prospective artists.

The Musical Courier of May 6th spoke of this same opera and Mr. Genss after his return to Europe at that time as follows:

Prof. Hermann Genss, who is well known in Berlin as a Liszt pupil and concert pianist, as well as through his former connection with the Klindworth-Scharwenka Conservatory and his position as music critic with the Lokal Anzeiger, one of Berlin's leading dailies, has returned to this city after a long sojourn in America. There, after touring the Western States, he settled in San Francisco, where he became a leading pedagogue. Later he did some work for the Musical Courier in New York. Professor Genss is a composer of note and his piano concerto, lieder, piano trio and various solo piano pieces, his suite for string orchestra, tragic overture and two symphonies have been frequently heard. He has returned to Germany in order to bring out his two operas, "Hunold the Minstrel" and "Manuel Venegas." Professor Genss himself wrote the text of both these works, and this gives a unity to the verbal and musical content which greatly enhances their effect.

Professor Genss recently went through the piano score of his "Hunold the Minstrel" with me. It is a



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most interesting and pleasing work, melodic throughout but offering strong contrasts in lyric and dramatic moments and not wanting in modern touches. The character of Hunold is taken from the 'Pied Piper of Hamelin,' and around this central figure Professor Genss has built up a vivid story, which leads to a very dramatic climax. So gifted is he in portraying emotion and action in tones that each scene mirrored in the music, which is easily understood, even without the assistance of the soloists and manifold stage effects. 'Manuel Venegas' is based upon a romance by the Spanish writer, Pedro A. de Alarcon, and is strikingly dramatic. Professor Genss is occupied at present with a last revision of this work."

PROF. GEORGE HASTINGS' FRESNO SUCCESS.

While residing in Santa Cruz for a number of years the editor of the Pacific Coast Musical Review had frequent occasion to speak of the repeated artistic successes of Prof. George Hastings, who at that time was organist and choir director of the First Congregational Church, director of a string orchestra and the leading music teacher of the city. Prof. Hastings is an unusually capable musician, being able to play every instrument in the orchestra, and out of it, thoroughly, and teaching it, too. He is by far the most versatile musician we have ever come across. The other day we met Prof. Hastings on the street and were glad to hear that he is now residing in Fresno and enjoying the same success which crowned his efforts at the time we knew him intimately. Another prominent factor in the musical life of Santa Cruz at that time was Miss Maude

Hohmann, a dramatic soprano soloist of superior faculties. Miss Hohmann later became a student of the New England Conservatory of Music in Boston and is also now residing in Fresno.

We have before us two programs of the sixth and seventh annual pupils' recitals of the students of Miss Hohmann and Prof. Hastings. We take pleasure in reprinting the last one which occurred at the First Christian Church in Fresno on Monday afternoon and evening, June 15, 1914. As will be seen, fifty pupils appeared on these occasions, and this surely should form a record for Fresno in the matter of extensive programs rendered by pupils during the course of a year. The programs were as follows:

Afternoon Program—Violin and Piano—Opera Selection (Rossini), Arthur and Joseph Foster; Piano—Pearls and Lace (Ludovic), Miss Madeline Murray; Piano—Fairies' Dance (Lincoln), Squire Knowles; Vocal—The Roses Cup (Stephens), Miss Vera Corlew; Piano—Concert Waltz (Balart), Miss Marie Lewis; Cornet—Melodie (Foster), Chester Dau; Piano—Robin's Song (Fisher), Miss Virginia Lavonian; Vocal—Rocpin' in de Win' (Neidlinger), Miss Bessie Hart; Piano—Les Pappillons (Ludovic), Lewis Giffin; Violin—Gavotte (Grunbaum), Carl Shuck; Piano—The Lark (Zeiler), Miss V. Nishkian; Vocal—My Dream of You (Rodney), Miss Edith Mayhew; Violin—Theme Varied (Dancla), Lemuel Kemalyan; Piano—Brilliant Fire (Lange), Miss Gertrude Myers; Violin and Piano—Reverie (Gillis), Miss Alice and Norman Smith; Vocal—If I Were a Rose (Hesselberg), Miss Madge Weeds; Piano—The Imps—Concert Galop (Lincoln), Mrs. Leona James; Piano—Concert Waltz (Weyts), Miss V. Ketchebashlan; Piano—The Spring (Lange), Miss Edith Carlton; Vocal—Lullaby (Brahms), Miss Henrietta Burns; Violin—Spring Song (Mendelssohn), Herbert Huebner; Cornet—Melodie (Anon), Russell Petty; Piano—June Buggs Dance (Holst), Miss Helen Hoefer.

Evening Program—Violin Quartet—"Rondo" (Haydn), Misses Henrietta Burns, Helen Craig, Edith Ward, Florence Brooks; Violin—Concert Study (Dancla), Arvid Dahlin; Saxophone—Simple Aveu (Thomas), Fay Bertram; Vocal—Rose in the Bud (Forster), Miss Bertha Roth; Piano—Opera Selection (Flotow), Miss Verge Richter; Piano—Fleurs de Mai (Smith), Miss Gloria Renaud; Violin—Russian Dance (Wienlawski), Miss Edith Ware; Vocal—In Maytime (Speaks), Miss Margaret Miller; Piano—La Cascade (Benedel), Miss Aimee Haines; Violin—Polish Dance (Trinkaus), Miss Helen Craig; Piano—Marche Hongroise (Wollenhaupt), Miss M. Kasparian; Vocal—(a) The Summer Wind (Belfils), (b) Sweetheart, Sigh No More (Lynes), Miss Gladys Noonan; Violin—"Romance from Concerto" (Gundolfo), Miss Henrietta Burns; Piano—"Dance of the Demon" (Holst), Miss Alma Jackson; Cornet—"Larghetto" (Deems), Miss Opal Goth; Vocal—(a) Jean (Burleigh), (b) Forgotten (Cowles), Mr. W. T. Fleming; Piano—Cascade of Roses (Archer), Miss Lillie Nordstrom; Bassoon—Melodie (Anon), Frank Cowgill; Piano—Waltz de Concert (Bachman), L. T. Moore; Vocal—An Open Secret (Woodman), Miss Helen James; Banjo—Concert Waltz (Le Barge), Mrs. Myrtle Gray; Piano—Tarantella in A flat (Mills), Miss Dora Teilman; Vocal—(a) In My Garden (Liddle), (b) The Spring Has Come (White), Miss Ernestine Belfils; Violin—Air with Variations (Daniels), Herbert Huebner; Piano—Concert Study (Goria), Miss Edith Carlton; Vocal (a) A Creole Love Song (Clark), (b) An Irish Love Song (Lang), Mrs. Hazel Lyons Childers; Piano—The Whispering Wind (Wollenhaupt), Miss Flora Kemalyan.

SECOND MANSFELDT PIANO RECITAL.

The second Mansfeldt piano recital took place at Sequoia Club Hall last Tuesday evening. The program was an unusually artistic one and the executants aroused their audience to frequent outbursts of hearty applause. Nearly every seat was taken, proving that the attraction is sufficiently great to inspire musical people to attend. There was an especially large number of young piano students in attendance. We are certain that future recitals of these two artists will continue to attract the support and patronage of serious music lovers. A detailed review of the concert will appear next week.

Gustav Keil, who plays the bass violin in the Columbia Theatre orchestra, and who has been identified with most of the symphony orchestras of San Francisco in recent years, returned from a three months' summer trip to Europe recently and was in time to leave the scenes of war prior to the outbreak of hostilities. He is glad to be home and able to resume his work in this city.

LUCIA DUNHAM REPRESENTS HIGHEST ART.

(Continued From Page 1, Col. 3)

February to continue her work here. Mrs. Dunham's voice and interpretation are highly regarded by such distinguished critics as Frank Damosch, H. E. Krehbill, W. J. Henderson, and others.

In conclusion it might be well to add that Mrs. Dunham possesses a delightfully smooth and pliant voice with sufficient vigor of timbre to emphasize the dramatic sentiments of a composition and an exceptional pleasing quality for the more lyric phase of vocal art. Indeed she is one of the most versatile and conscientious singers we have heard. In addition to her artistic faculties and her decidedly intellectual advantages, she possesses a charming personality enhanced by the bloom of youthful determination, which occasionally inspires one to marvel at the fact that one so young in years has been able to accumulate so many deep sentiments of the great philosophy and psychology of musical interpretation.

INTERESTING INTERVIEW WITH JULIUS GOLD.

Well Known San Francisco Music Critic Writes Comprehensively About the Unquestioned Theoretical Knowledge of Newcomer.

Redfern Mason, in the S. F. Examiner, August 9, 1914. I had a harmony lesson the other day and it proved one of the most enjoyable hours I ever spent. My mentor was Julius Gold, of whom, possibly, you never heard before, but of whom you assuredly will hear much, if he stays in San Francisco, as he has indicated his intention of doing.

For Mr. Gold has a new point of view, and it is so novel a one that I found myself delving into the intricacies of invertible counterpoint at the point of the initiation in which the laborer with Richter, Macfarren, et al., is usually wrestling with the progressions of the major and minor triads. But do not, I beseech you, jump to the conclusion from what I say, that Mr. Gold is the vendor of some scholastic nostrum which will enable you to master the mysteries of harmony and counterpoint in six weeks. Neither does he affect to overthrow my old harmonic god, Ebenezer Prout. Nay, if the splendid old Englishman had not passed beyond, "full of years," Mr. Gold would have taken lessons from him—not in harmony, indeed, or in counterpoint, but in instrumentation.

Mr. Gold does not come to overthrow the law; but he has walked with one who has done more, perhaps than any theorist of our day to fulfill it, Bernhard Ziehn, to wit, the great Teuton to whom Ferruccio Busoni, no mean theorist himself, by the way, wrote the following notable words: "Ziehn is a theoretician, but not one who attempts to measure feeling in mathematical symbols or who draws boundaries by old standards. He is a theoretician who points to the possibilities of undiscovered lands, a prophet through logic. As a master of harmony he stands alone."

Ziehn died some three years ago, but Julius Gold had steeped himself in his method for five solid years, going into the matter with Teutonic thoroughness. Since then he has taught harmony, theory and the history of music for four years at Drake University, Des Moines. He is also an instrumentalist, having studied fiddle, first with Sir Henry Heyman, and afterwards with Henry Holmes, Bernhard Listemann and Emile Sauret. The violin is his "gagne pain" for the nonce, but his heart lives in the theory of music and he is here in San Francisco to teach the gospel of harmony according to Bernhard Ziehn.

Of course, it takes a little time and patience, even when you bring to bear the fruits of long study, to enter into a new point of view. There are also the difficulties of a new terminology to be faced. So, when Mr. Gold asked me to accept D as the middle note of the keyboard instead of our familiar "middle C," I had to make an effort in order to overcome my acquired prejudice in favor of traditional ways of thinking.

"What is the good?" I asked in substance.

Then Mr. Gold told me about "symmetrical inversion." If you take D as your starting point and move upwards to F, you get a minor or "small" third; if you move downwards to B, you obtain the like interval. Superimpose a major or "large" third, and you have as your result, the minor triad on D and the major triad on G respectively. Or, if you like to add still another "small" third, you will in each case arrive at a "small" minor seventh-chord, with the "large" third between the two minor thirds. It does not need much exercise of the imagination to show that this process of symmetrical inversion opens up a new and fruitful method of chord building.

If you start with a "large" third upwards and downwards respectively from D and add thereafter a "small" third, you have the major triad on D in the one case and the minor triad on G in the other. By the simple process of adding thirds you get seventh and ninth chords easily analyzable by means of the quality and location of their constituent thirds. If you build up one "large" third on another you have an augmented triad; if you add two "small" thirds together you have a diminished triad. Manifestly we have here a vista of triads easy to grasp because easy to build up.

Flatten the sixth degree of the major scale, as is often done in actual composition, and the major gamut will give you examples of every kind of seventh chord. Having postulated so much Mr. Gold, following his master, maps out the triads and seventh-chords and ninths in all their positions. I was strongly reminded of Sencik's fiddle exercises, in which the same series of notes is put before the student in every possible form. Of course, one finds reference to "the position of the third," of the fifth, of the octave, even in old Albrechtsberger; but to have the positions, so to speak, codified, even in the inversions, so that all the possibilities of chord dispersion are mapped out, is something new—at least it is new to me.

Mr. Gold protests against the use of the term dissonance as if it meant something ugly. He played a chord of the extreme seventh. "That is dissonant," he remarked; "but it is beautiful." And then he went on to talk of what Ziehn calls the "plurisignificance" of tones. The same note means different things in different keys. It affects us differently when we hear it as tonic or dominant, submediant or leading note, etc. It does not seem to sound the same when we hear it as the upper note of a major third on B flat and as the under part of a third with F sharp. This way of regarding notes as prismatic brings the student with amazing rapidity into questions of key relations, and Ziehn's exercises are of a quality calculated to win the experienced harmonist into working over old ground in an entirely new way.

I have said nothing of what Mr. Gold said about canon, of the delightfully illuminative way in which he treated of suspensions, of the pleasure he took in showing that by following in the path of Ziehn, the student learns harmony and counterpoint at one and the same

time. I should like to speak, too, of his attitude on the subject of the old modes, so-called, though they are new enough, and of Ziehn's views concerning the harmonization of folk-songs. But these things must be "another story."

THE KRUGER CLUB.

The Krüger Club members are to give a recital at Mr. Krüger's Studio, Kohler & Chase Building, next Monday evening. An extremely meritorious program has been arranged by this talented circle of young musicians, who are always to the front with the best pianoforte music extant. The following program will be rendered: Sonata, E flat major (Haydn), Josephine Mathews; Valse, Op. 64, No. 2 (Chopin), Anna Lieb; Sonata, Op. 31, No. 2, D minor (Beethoven), Marie Franklin; Berceuse, Op. 57 (Chopin), Ethel Denny; Rhapsodie Hongroise No. 6 (Liszt), Carl Gunderson; Fantasia Piece, Op. 13, No. 3, "Why" (Schumann), Etude de Concert, Op. 23 (Rubinstein), Audrey Beer.

ARTHUR SHATTUCK "ON THE DEAD."

Arthur Shattuck, the American pianist, always carries a practice clavier with him in an oblong box having the general shape and size of a coffin. While in France, last summer, on his way to the mountains, he was obliged to leave the railroad and make part of the journey in a carriage. Following his conveyance he had a two-wheeled cart on which reposed his practice piano in its oblong box.

Enroute Mr. Shattuck was mystified to see the peasants along the road step aside, take off their hats, and



LILLY SWAEY

A Nine Year Old Violinist and Pupil of Prof. T. D. Herzog

stand with bowed heads, in prayerful attitudes until he had passed. This happened so often that he finally turned to the driver and asked him what it all meant.

"But, Monsieur, it is out of respect for the dead," said the peasant driver.

"Respect for the dead," said Mr. Shattuck. "What do you mean?"

"Why, for the poor person who has died, a relative of yours, I presume, who is in the box on the wagon back of us," said the driver.

Mr. Shattuck immediately ordered both his drivers to halt, and opening the box he explained why he carried his dumb piano along with him. The drivers were satisfied and a smile of relief flitted over their faces. The conversation ceased its grave aspect. The pianist even trotted out some of his best Joe Miller jokes, translated them into French and his drivers were convulsed. But their gaiety had no effect on the people they passed in the road, and as the pianist was paying for his conveyance by the hour he did not have time to stop and explain.

John C. Manning, pianist, William Laraia, violinist, and Mr. Lavatelli, cellist, will give a chamber music recital at the Manning School of Music on Friday evening, October 2d. The program will include the Rubinstein Trio, the Third Schumann Trio and the Grieg Sonata in G major for violin and piano. The latter to be interpreted by Mr. Manning and Mr. Laraia. These musicians have rehearsed for some time and, being expert in their various phases of musical interpretative art, there can not be any question as to the merit of this recital. This Trio will give further concerts during the course of the season.

SHORT ITEMS OF INTEREST.

Samuel Savannah, violinist, Miss Cora W. Jenkins, pianist, and the Savannah String Quartet gave an Evening of Ensemble Music at the Jenkins School of Music in Oakland last evening (Friday). The following excellent program was rendered on this occasion: String Quartette—E flat major (Mozart), Mr. Samuel Savannah, Mrs. Samuel Savannah, Mr. Eric Weiler, Mr. William Leimert; Sonata for Pianoforte and Violin (Dvorak), Miss Jenkins, Mr. Savannah; (a) Pastorale, (b) Scherzo Caprice (Samuel Savannah), Mrs. Savannah and Miss Gordon; Violin Solo—(a) Caprice (Benda), (b) Violin Solo, Märchenbilder (Schumann), Mr. Savannah; String Quartette, Op 11 (Tschalkowsky).

The fifth symphony concert of the People's Philharmonic Orchestra under the auspices of the New Era League will take place at Pavilion Rink next Thursday evening, October 1st. The program will include Nicolai's The Merry Wives of Windsor Overture, Schumann's Träumerei, a Caprice by Herman Perlet, Cherubini's Ave Maria and Gounod's Berceuse, the first, second and fourth movements of Haydn's Surprise Symphony, Cielo e Mar, tenor solo by Ponchielli—Charles Bulotti, soloist and Bizet's L'Arlesienne Suite.

The following program of compositions by Mrs. Abbie Gerrish Jones was given in the Parish House of St. Paul's Church on Monday evening, September 21st; Paper—"How I Write My Songs," Abbie Gerrish Jones; Songs—(a) What Shall I Sing to Thee, (b) My Dear Little Irish Rose, Mrs. Marion Hovey Brower; Songs—(a) Crossing the Bar, (b) Can You Forget, (c) The Night is Alive With Song, Miss Orpha Jordan; Piano Solo—(a) Prelude, (b) Nocturne, (c) Indian Legend, Mrs. Joseph H. Cote; Songs—(a) The Meadow Lark, (b) A Song of May, Mrs. Marion Hovey Brower.

A group of Mrs. Abbie Gerrish Jones' songs will be sung at a lecture to be given by Dr. Raleigh at Native Sons' Hall this (Saturday) afternoon. The songs will be: (a) What Shall I Sing to Thee, (b) A Song of May, (c) The Meadow Lark. The soloist will be Ruby Stuart. Mrs. Prosper Reiter will sing an aria from Madame Butterfly.

M. Thompson, manager of the Pacific Coast branches of the Baldwin Company, has returned from an extended Eastern trip. Most of Mr. Thompson's time was spent in Cincinnati with the home office of the Baldwin Company, and upon his return to San Francisco he expressed himself more than pleased with the business done by the local house during the summer. Mr. Thompson tells with enthusiasm of the success achieved by the Baldwin House in the Exposition recently held in London where the Manueto received the first prize. We shall have more to say of this Exposition in a subsequent number of this paper. Mr. Thompson also spoke of the large number of great artists who are to play the Baldwin piano during the coming season. The Baldwin Company will have a splendid exhibit of art pianos in their San Francisco headquarters during the Exposition year.

Under the auspices of the department of music of the University of California, a series of three chamber music concerts will be given by the McIntyre Trio which scored success last winter among the musical activities across the bay. The first of these concerts took place last Thursday evening in California Hall, those comprising the trio being Joseph McIntyre, pianist and director; Constance Edson Seeger, violinist, and Victor de Gomez, cellist. They played the Dumky Trio of Dvorak, a sonata for piano and cello by Saint-Saens and the Beethoven Trio in E flat.

The first appearance of Lilly Swaye, the nine-year-old pupil of Prof. Herzog, as a solo violinist at the Herzog studio next Thursday evening will be interesting because of the fact that the child, although a novice in the art of violin playing, having studied but an incredibly short time, plays from memory an extensive repertoire of standard violin compositions, rarely surpassed in point of numbers and variety by experienced soloists. Miss Swaye will demonstrate what a talented pupil can accomplish in a very short time. All her solos on this occasion will be accompanied by the Herzog Orchestra. The program will be as follows: Blush of Dawn (L. Borowsky), The Herzog Orchestra; Violin Solo—After Vespers (Neil Moret), Lilly Swaye, accompanied by the Herzog Orchestra; Violin Solo—Pizzicato Serenade (F. A. Franklin); Extase (L. Ganne), The Herzog Orchestra; Violin Solo—Amo (A. G. Robyn), Lilly Swaye; Violin Solo—Miss Antique (G. I. Trinkhaus), Lilly Swaye, accompanied by the Herzog Orchestra.

A program of unusual excellence was rendered last Friday evening in honor of the ladies of Mary Elizabeth Inn of Berkeley and their friends. The participants were Miss Stella Howell, pianiste, Miss Olive Ellis, violinist, and Robert McLure, baritone. The occasion was the opening of the season and other interesting affairs will follow. The program included: Overture, Golden Sceptre (Schlepegrell), Berceuse from Jocelyn (Godard), Perpetuum Mobile (Bohm), Miss Olive Ellis; Drink To Me Only With Thine Eyes (Old English), My Dreams (Tosti), Jasmine Door (Scott), Robert McLure; The Swan (Saint-Saens), Waltz, E minor (Chopin), Etude de Concert (Liszt), Miss Stella Howell; Carita (Winne), L'Extase (Thome), Danse Hongroise (Drdla), Miss Olive Ellis; At Parting (Rogers), A Banjo Song (Homer), On The Road To Mandalay (Speaks), Robert McLure.

MR. DUTTON'S RECEPTION TO MR. STRAUSS.

Charles Mallory Dutton, the well known pianist and critic, gave a reception in honor of Mr. and Mrs. Lawrence Strauss at Twentieth Century Club House in Berkeley on Friday evening, September 18th. About four hundred and fifty people were present and among them were some of the leading musical and society people of the bay cities. Mr. Dutton has always understood who to entertain and he possesses the knack of inviting the right people, that is to say, people who know each other and who are congenial. He also possesses that tact which inspires one to introduce the right people to one another and make them feel at home. Prior to his departure for Europe, Mr. Dutton entertained extensively, and in every instance his receptions and musicales were much sought and always largely attended. It is gratifying to know that Mr. Dutton has not lost any of his skill and still more gratifying to know that Mrs. Dutton is now able to lend him splendid assistance.

The musical part of the evening consisted of a program of well selected gems from the world's vocal literature, including the following: Aria from Tosca (Puccini), Traum durch die Dämmerung (Strauss), Zueignung (Strauss), Romance (Debussy), Mandoline (Debussy), Rosetti, Bergere Legere, Jeunes Fillettes (18th Century chansons), Wherever You Walk (Handel), Ah, Love But a Day (Mrs. Beach), The Nightingale Has a Lyre of Gold (Whelpley). All of these songs were sung with exquisite taste by Mr. Strauss, whose exceedingly artistic work has been admired on various occasions during the last season. We do not



HENRY G. SPILLER
An Excellent Piano Pedagogue and Organist Who
Recently Located Here

know anyone who does more refined vocal work than Mr. Strauss. His voice has gained in tone color and vibrancy. His enunciation is exceedingly clear and well understandable. His phrasing is characterized by singular intelligence and emotional phrasing. Particularly enjoyable were his renditions of the Strauss and Debussy numbers and the French 18th Century songs. The hearty applause and enthusiastic demands for encores was ample evidence of the strong impression Mr. Strauss made upon his hearers, most of whom were from Berkeley, in which city he has recently located.

Miss Edith Ladd was the accompanist and she proved herself fully equipped for the responsible task of assisting a soloist. She plays with splendid taste and with that assurance and ease of expression which forms such an excellent background to a well executed solo. Miss Ladd is one of the best accompanists we have heard in the bay cities. We only regretted that Mr. Dutton did not also contribute to the evening's enjoyment by playing a few piano solos. He is an unusually capable artist and his recent European experience no doubt contributed even more to his musical education than we noted before. We trust that during the season Mr. Dutton will become one of the familiar factors among the leading musical executants.

HARRIET PASMORE DELIGHTS AUDIENCE..

Harriet Pasmore, assisted by Suzanne Pasmore, accompanist, gave a piano and vocal recital at Squoia Club Hall on Thursday evening, September 17th. This was Miss Pasmore's first public appearance and she surely has every reason to be satisfied with her success and the cordial reception accorded her by her enthusiastic audience. It is a very rare incident which introduces to us a vocalist and pianist of such pronounced artistic accomplishments as Miss Harriet Pasmore exhibited on this occasion. Indeed our recollection in San Francisco does not at this time remind us of anyone who has been able to present two phases of musical art exactly with such efficiency as Miss Pasmore did. She possesses a beautiful contralto voice of remarkable range which she uses with unusual intelligence and which has been well placed and well trained. Her pianistic art is characterized by fluency of technic, elegance of tone coloring and poetic sentiment in phrasing. The hearty recognition accorded the capable young musician by her audience was thoroughly merited. The accompaniments of Suzanne Pasmore were musically and skillful in artistic finish. The program was as fol-

lows: Carnival Mignon (Schuett); Printemps Qui Commence, from Samson and Delilah (Saint-Saens); Beau Soir (Debussy); Chant Hindou (Bemberg); Papillons (Chausson); Nocturne, F major, Op. 15, No. 1 (Chopin); Polonaise, A major, Op. 40, No. 1 (Chopin); Ave Maria (Schubert); Wäldesgespräch (Schumann); Where Cowslips Grow (Pasmore); Rhapsody, G minor, Op. No. 2 (Brahms).

MRS. W. W. RANDOLPH'S SONG RECITAL.

Mrs. W. W. Randolph, soprano, pupil of Mrs. Jessie Dean Moore, assisted by Sidney T. Maar, violinist, and Miss Ruby A. Moore, pianist, gave a song recital at the Fourth Congregational Church, Oakland, on Friday evening, September 11th, in the presence of an audience that crowded the spacious auditorium to the doors. Even standing room was impossible to secure. Mrs. Randolph scored a brilliant success by reason of her beautiful voice which is unusual in volume as well as range and which she uses with exceeding artistry. Her enunciation was clear and concise and her interpretations exceedingly individualistic and intelligent. She received numerous manifestations of hearty approval on the part of her big audience and in many instances was asked for encores. She has progressed remarkably since her latest public appearance and seems to be on the right road to a brilliant artistic career. Mr. Maar and Miss Moore assisted greatly in the artistic success of the evening, the former by his fine violin solos and the latter by her exquisite accompaniments. The program was as follows: (a) The Morning Wind (Braum-combe), (b) Niemand hat's gesehn (Loewe), (c) The Cry of Rachel (Mary Turner Salter); Violin Solo—(a) Walter's Prize Song (Wagner), (b) Kula-wiak (Wieniawski); (a) The End of the Rainbow (Bagnall), (b) Melanie (Eric Coates), (c) Farewell ye Mills (Joanne d'Arc) (Tschaikowsky); Violin Solo—(a) "Meditation," from Thais (Massenet), (b) Gavotte (Gossec); (a) Were I some Star (Dorothy Foster), (b) Habanera, from Carmen (Bizet), (c) Roberto o tu che adoro, from Robert il Diavolo (Meyerbeer), (d) Harp Immortal, from Sappho (Gounod).

FERRIS HARTMAN IN THE MASCOT.

Ferris Hartman and his company gave a very enjoyable version of the Mascot at Idora Park Amphitheatre last week. The work, which is one of the most melodious and ably constructed among the old school of comic operas, was presented with that enthusiasm and carefulness that Mr. Hartman always brings upon the stage. As Lorenzo XVII, Mr. Hartman has ample opportunity to introduce the essence of his wit and his singular capacity to make the most of a funny situation. He had his audiences laughing at the right places and his songs invariably were the signals for innumerable demands for encores. Myrtle Dingwall as Bettina sang and acted the role with finished artistry. Her voice is one of the rarest soprano voices inasmuch as it exhibits a flexibility and velvety quality so seldom heard. She uses it with exquisite judgment and is especially successful with singing her high notes in an easy manner. Alice McComb as Flametta also contributed to the success of the performance by reason of her fine appearance and her splendid vocal qualities. Lawrence Bowes as Pippo revealed an excellent tenor voice that possesses the necessary ring, and interpreted his part with ample vigor as to dramatic ability. Harry Pollard added another comedy success to his already long list which will linger in the memory of all those who have learned to admire his work. Paisley Noon, who had not much opportunity to exhibit his accomplishments, nevertheless did his utmost to make the role of Frederic one of the features of the performance. Helen Woods, an exceedingly active and graceful young member of the Hartman Company, gave a good account of herself in the minor role of the sergeant, and Josie Hart also added to the excellence of the cast. John Raynes added his share as the orchestral leader.

HENRY G. SPILLER, CONCERT PIANIST.

Among the recent arrivals in San Francisco is Henry G. Spiller of New York. Mr. Spiller received his degree as Musical Bachelor from the University of the State of New York and also matriculated from the Toronto University. He studied piano and organ with some of the foremost authorities on these instruments. His experience as organist included some of the most prominent churches in New York City and State and his success as choral director has been more than ordinary, being heartily endorsed by the New York daily press, among which we find the Herald to be exceptionally strong in its recognition. Many of his pupils hold important positions in the musical life of New York and other Eastern states, some of them being prominent organists. The editor of the Musical Review has seen evidences of Mr. Spiller's success as teacher and artist in a number of press notices and is in a position to state that this able musician comes here well fortified with a useful and successful career.

Mr. Spiller is not extravagant in his contentions regarding his ability. In his short circulars he does not extol his own talents, but asks a series of questions which infer that he knows what a student needs in the establishment of a musical education. Here is a list of questions: 1. Do you play easily, or do you work at the piano? 2. Do you practice scales and exercises many hours a day, or can you manage with a very little practice and still play fluently? 3. Have you pieces which you try to play and fail in time and again? Would you like to be able to handle your solos easily, correctly and confidently? 4. Can you play your solos without practicing first? 6. Would you like to get over any of these troubles.

Mr. Spiller has opened a studio at Room 902, Kohler & Chase Building.

MADAME M. GERALDINE SARTORI'S SUCCESS.

One of the newcomers in San Francisco's musical set is Mme. M. Geraldine Sartori, soprano, who enjoys an excellent reputation as a concert, oratorio and opera singer. Mme. Sartori began her musical studies at the age of eleven. She was soloist in the First Baptist Church of Indianapolis and was chosen by Frank Van der Stucken as soloist of the Indianapolis May Music Festival. Mme. Sartori scored successes in concert tours through Ohio, Indiana, Illinois and Colorado. She was soloist of the United States Marine Band, known as the Administration Band, De Caprio's, Ellery and Ferullo Bands, and also was one of the soloists at the Lewis and Clark Exposition in Portland, Oregon. She was also soprano soloist of the Norwegian Singing Society of the Pacific Northwest.

Since coming to San Francisco, Mme. Sartori has taken charge of the musical department of a well known dramatic school, but her only public appearance was with the Cap and Bells Club in "Much Ado About Nothing," which was presented last May, and of which the Chronicle said: "Much of the success of the play was due to Madame Sartori, who had charge of the music and conducted the chapel scene."

Nature endowed Madame Sartori with a beautiful, naturally-placed voice, capable of rendering colorature songs without losing its resonant, vibrant intensity. She is a thorough musician and whatever she renders, whether a simple ballad or a difficult aria, is always done in an authoritative manner. Her personal charm combined with her artistic ability stamp her as an artist of distinction.



MME. M. GERALDINE SARTORI
A Successful Concert and Operatic Soprano Who Will
Appear in Concert During This Season

ORPHEUM.

The Orpheum for next week will be headed by Charlie Ahearn, who will present his big company of cyclists. He is undoubtedly the best exponent of comedy that bestrides a wheel and his faculty for keeping abreast of the times has much to do with his success, for there is always an up-to-date punch at the end of his acts. This season it is a race between the 300 horse power automobile Red Devil and Percy Whirlwind, the World's Champion Cyclist. Wilbur Mack and Nella Walker will charm and amuse with the dainty little musical sketch, "An Every Day Occurrence," which has for its foundation an actual incident. They will introduce several catchy songs of Mr. Mack's composition. Stan Stanley, The Bouncing Fellow, will, with the assistance of his Relatives, display a marvelous versatility of accomplishments which include sleight-of-hand, comedy, music and acrobatics, and is introduced in the form of a skit.

The Act Beautiful is the appropriate title which William Egdirtee applies to his offering. Pictures of "The Hunt" with living models are posed by Mr. Egdirtee and his horses and dogs. The proficiency he has brought his equines and canines to has never been equaled by any other tutor of quadrupeds. Harry Tsuda, a Japanese equilibrist, will present an extraordinary exhibition of balancing on a globe. Many wonderful Japanese acts have been seen in this city but nothing to equal Tsuda who is distinctly in a class by himself. Next week will conclude the engagements of The Six American Dancers; Ismed, the Turkish Pianist, and Hermine Shone and her company in "The Last of the Quakers."

The Half Hour of Music to be given by Mr. and Mrs. Thomas Frederic Freeman at the Greek Theatre, which was to have been given prior to the peace meeting, was postponed until this Sunday, September 27th.

The Musical Profession and the Musical Review

Notwithstanding the obvious necessity of a representative organ that defends the rights of the musical profession in certain territories of the United States, there are many leading members of the musical cult who do not concede the right of such a musical organ to the support of the pedagogues other than subscriptions. They frequently present the opinions that advertising is undignified.

Nevertheless, whenever a member of the musical profession is in trouble he usually turns to the musical journal either for advice or for defense. We have in our possession hundreds of letters to prove this assertion. We have never failed to respond to calls for assistance, whether they came from advertisers or from non-advertisers. The paper is now in its Thirtieth Year of continuous publication, and it has always been published in the interests of the entire profession, never demanding anything unreasonable.

But our principal ambition has not yet been fully realized, namely, that the Pacific Coast Musical Review should be larger in the number of its pages, more extensive in its news service and still bigger in its circulation among students and their parents. Among the thousands of artists and teachers residing on the Pacific Coast only one hundred are advertisers in this paper.

Our record of nearly thirteen years of continuous publication purely in the interests of the profession should entitle us to the united support of such profession. We have refused several very tempting offers to leave this Coast or sell the publication, thereby making sacrifices on our part, and made them gladly. Still there are hundreds of teachers and artists who are not willing to even support this paper by means of advertisements.

The Pacific Coast Musical Review reaches the musical public at large—not only members of the profession, but students and their parents. Thousands of copies are sold during the year to students and their friends by reason of our careful reviews of *Students Recitals*. Not even a daily paper has such a large exclusively musical circulation as this paper has on this Coast. And still there are hundreds of teachers who lose thousands of dollars, because they can not understand the usefulness of an advertisement in these columns. To prove the great advertising value of this paper we call the attention of every member of the profession to the class of teachers and music dealers represented in its columns. They belong invariably to the most successful class of teachers, artists and dealers on the Pacific Coast.

Pacific Coast Musical Review

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ALAMEDA COUNTY MUSIC TEACHERS.

The habit of membership campaigns is spreading in the east bay communities. Following the successful membership campaigns of the Oakland Commercial Club and the Oakland Young Men's Christian Association, the Alameda County Music Teachers' Association is to hold a campaign to obtain new members. The Association already comprises 150 of the leading musicians of Oakland, Alameda and Berkeley, and now desires to bring into its fold quite a number of prominent music teachers who have not as yet joined the organization. Twelve membership teams, comprising as a whole the entire membership of the Association, are to commence a campaign next Monday, September 28th, under the direction of the President of the Association, Alexander Stewart. The Team Captains are: Percy A. R. Dow, Mrs. Blanche Ashley, Mrs. Carroll Nicholson, Miss Hazel Wood, Miss Margaret Bradley, Julius Weber, Roscoe Warren Lucy, Mrs. Olive Reed Cushman, Miss Cora Jenkins, Glen H. Wood, Mrs. E. R. Garthwaite and William Edwin Chamberlain.

The following officers of the Association will also assist in the campaign: Miss Caroline Little, Vice President; Mrs. Camilla Burgermeister, Secretary, and Miss Jessie Dean Moore, Director. It is intended to bring the membership campaign to a close on Tuesday evening, October 6th, when a great festival choral concert, under the auspices of the Association, will be held at Idora Park. On this occasion, the combined choral societies and church choirs of Alameda County will form a huge chorus of about 600 voices under the direction of Paul Steindorff, Alexander Stewart and Edwin Dunbar Crandall. A professional orchestra of forty pieces will furnish the accompaniment for the choruses and will also play orchestral pieces under the direction of Steindorff. This is expected to be the greatest concert of its kind ever heard in Alameda County.

CORT THEATRE.

Popularity of one kind and another has played fast and loose with Edward Peple since he became a playwright. He scored his first success with that pleasantly sentimental little comedy, "The Prince Chap," in 1906, but he was not heard of definitely again until 1911, when he lengthened his vaudeville sketch, "The Littlest Rebel," into a four-act melodrama and watched William and Dustin Farnum perform in it to the expressed satisfaction of large audiences in New York, Chicago and other Western centers. After another rest he has come forward with an even greater success than his two preceding, namely, the screamingly funny farce, "A Pair of Sixes," which comes to the Coast Sunday, September 27. This new effort from his pen has stirred

the critical eulogists of the theatrical capital to fresh bursts of praise. It is a bright story of quarreling partners engaged in a profitable pill business but unable to agree as to who shall be boss.

ERNST WILHELMY RESUMES SEASON'S WORK.

Ernst Wilhelmy, the successful and exceedingly efficient exponent of dramatic recitations, has returned from an extended trip to Mexico and Southern California, and is now busy filling a number of engagements. While in Mexico Mr. Wilhelmy had quite an exciting experience. While taking snapshots he was seen too near certain forbidden places and was placed under arrest. Fortunately his knowledge of the Italian language and therefore his ability to explain to an officer extricated him from an embarrassing position. Mr. Wilhelmy also tried to leave for Europe where his family resides, but was advised by the authorities that it would be impossible for him to secure transportation and it would therefore be useless to leave. His inability to go abroad has enabled him to accept engagements in this city, and among the first events he will give will be a benefit concert for the Red Cross Society. He has begun his classes which are even larger this year than last. He has opened his studio in the Gaffney Building where he is now as busy as ever. During the first part of October he will begin, with Mrs. Emil Pohl, a cycle of ten new dramatic recitations at the residence of Mrs. Jacoby. During the same month he will begin a cycle of six dramatic recitations at the residence of Mrs. Sophie Lilienthal, corner of Gough and California streets. Also during October he will begin a cycle of six dramatic recitations at the Fairmont Hotel. All of these cycles will be given together with Mrs. Emil Pohl. Mr. Wilhelmy was also asked to repeat his excellent performance of Faust, consisting of recitations, songs and orchestrations, which created such a sensation last season at the residence of Mrs. Lilienthal. It will be given at the Fairmont Hotel some time in November. A cycle of dramatic recitations were closed last Thursday, September 24th, at the residence of Mrs. Hannah Gerstle in San Rafael.

SAN FRANCISCO OPERA CLUB.

The enlistment of the San Francisco Opera Club, under the direction of Paul Steindorff and Wm. Rocherter, is progressing rapidly and satisfactorily. New members are being enrolled daily and it appears as if this fine organization would even be more successful this season than it was last year. It has been decided to prepare a number of productions that require big casts so that every member of the club will have an opportunity to take advantage of the dramatic and musical training necessary in the rehearsing of these pro-

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ductions. The San Francisco Opera Club meets every Thursday evening at eight o'clock in the German House, corner of Turk and Polk streets, and prospective members can apply then or at any other time at the headquarters of the American School of Opera. The first productions to be given this season will include the well known Gilbert and Sullivan opera, "Trial by Jury," and the third act from "Martha," by Flotow.

Pupils from all parts of the Pacific Coast are now enlisting in the American School of Opera, the latest including pupils from Spokane, Sacramento, San Jose and Santa Rosa. Since European opportunities for study are entirely cut off, students are taking advantage of the best American institutions to complete their musical education. The American Opera School is one of the few organizations that prepares vocal student in repertoire and dramatic action completely for public appearances, and the San Francisco Opera Club gives them even the opportunity to appear at ease before large audiences. The faculty of the American Opera School consists of experts in their various lines of work and anyone who possesses a voice of satisfactory quality should not fail to take advantage of this splendid opportunity to have himself prepared for a public career.

MISS AGNES SIEVERS SCORES SUCCESS.

Exceptionally Gifted Oakland Singer Has Prospects for an Exceedingly Brilliant Career on the Concert and Opera Stage.

The Oakland Enquirer of September 10th published the following gratifying article about the artistic prospects of Miss Agnes Sievers of Oakland:

Miss Agnes Sievers, an Oakland girl, who has already become quite well known to lovers of grand opera, is destined to make her home town famous by reflected brilliancy, according to the prediction of Paul Steindorff and other leaders in the musical world, who heard her sing at the Rockridge Natural amphitheater last Sunday. Miss Sievers was induced to sing in the immense amphitheater as a test of its acoustic properties. The wonderful carrying quality of her voice was demonstrated in a remarkable manner. Miss Sievers' lightest tone carried perfectly across the 800 feet and was plainly audible to the hundreds who were present.

"It is really remarkable," commented Professor Steindorff, at the conclusion of the test. "Miss Sievers is not only blessed with a lyric soprano voice of exceptional sweetness and quality of expression, but her voice possesses truly wonderful carrying power, an essential in grand opera work." Miss Sievers was a member of the Western Metropolitan Grand Opera Company last year and scored a great success, attracting favorable



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comment wherever she appeared. She has just been booked as one of the principal sopranos with the National Opera Company, which opens its tour in San Diego next January. Miss Sievers is the only American singer that this company has engaged in the United States. The leading tenor is the well-known Constantino. Luigi Cecchetti, director in the National Grand Opera Company, acted as accompanist at Sunday's concert, and was enthusiastic in his praise of the young woman's voice.

The National Grand Opera Company will open an engagement at the Macdonough Theater during its tour, and Miss Sievers' appearance is being awaited with interest. Possessed with youth, beauty and charm of personality, Miss Sievers is well fitted to attain the highest pinnacle of success in her chosen career. In the Rockridge amphitheater, Miss Sievers sang the aria from "Madam Butterfly," in Italian; "The Last Rose of Summer," and Tolstol's "Goodbye," which afforded an excellent opportunity of judging this young woman's range, power and quality of voice.

A "FALSE ALARM" PRIMA DONNA.

Occasionally we visit a moving picture theatre, but rarely do we find anything worth while recording in the columns of a music journal. The other day, however, we found a subject worth while mentioning. The film was an "Essanay," and entitled "Lutie, the False Alarm." We reproduce here verbatim the synopsis of the story as it appeared on the programs distributed among the audience. It will sound familiar to many of our readers, as it is frequently encountered in everyday life. Here are the realistic experiences of "Lutie":

"Lutie was a swell looking Dame, but she thought she could sing, and her friends jollied her along until she was about to send Melba back to Australia and Schumann-Heink into 10-cent vaudeville. Her mother thought she was a coming star and said something ought to be done with her voice. Several neighbors recommended choking her. But first of all, Lutie must give a concert, so they hit the Old Man for three hundred and fifty bucks to cover expenses. Her debut was a huge success until she read the morning papers, but when she did, she was sick in bed for three months. When she recovered the music was entirely out of her system. Moral: When in Doubt, Try it on the Critics."

The only thing that does not square with real life is that in a case like the above the "music" never succeeds in getting out of the system. There seems to be an unnatural adhesive power to the human imagination in cases of this kind which even a critic can not eliminate. In most cases the critic is considered a "false alarm" when he suggests the return of "Lutie" to the typewriter or cash counter.

ALCAZAR THEATRE.

What more fitting in these times of war than a military drama at the popular Alcazar Theatre? "The Littlest Rebel," perhaps the greatest American war drama ever written, will receive its first production at popular prices at the O'Farrell Street temple of amusement next week, beginning on Monday night, September 28th, and it will be put on with all the stupendous and spectacular appointments that must necessarily surround a play of this kind. "The Littlest Rebel" has all the uplifting dramatic powers within its story that have

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from time to time built good theatres and heaped poetic treasures on the stage. The story of the play concerns little Virgie Carey, daughter of a Confederate scout, who lives near Richmond, and is a wonderful child of the Civil War. The rugged heroism, loveliness and irresistible childish beauty of this little daughter of the South blossoms forth in Edward People's most exquisite type of portrait. She sees her mother fade and die, she starves and wins and has mature ideas with tender flashes of thought made grown-up by the shock and sorrows of war. This role will be played by dainty little Ruth Ormsby, one of the most gifted child actresses on the American stage today. Little Miss Ormsby possesses all of the requisites for the interpretation of the role and she is destined to be the sweetest and liveliest of all "the littlest rebels." Ralph Kellard will have his best part so far in the role of Lieutenant-Colonel Harrison, originally played by Dustin Farnum, and C. Norman Hammond will have a splendid part as Virgie's father, the Confederate scout, the role in which William Farnum played opposite to his brother. The cast is a long one and will enlist the services of all the popular Alcazar Players, and there will be a number of extra people especially engaged for the big battle scene. The play will be produced on a scale never before attempted at the Alcazar.

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